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CATALOGUE  
OF THE  
Delhi Museum of Archaeology

SECOND EDITION (revised and enlarged)

(Municipal Museum in the Town Hall  
founded in 1868, Museum of Archaeology  
in the Naubat Khāna, founded in January  
1909, and transferred to the Mumtaz  
Mahal in October 1911)

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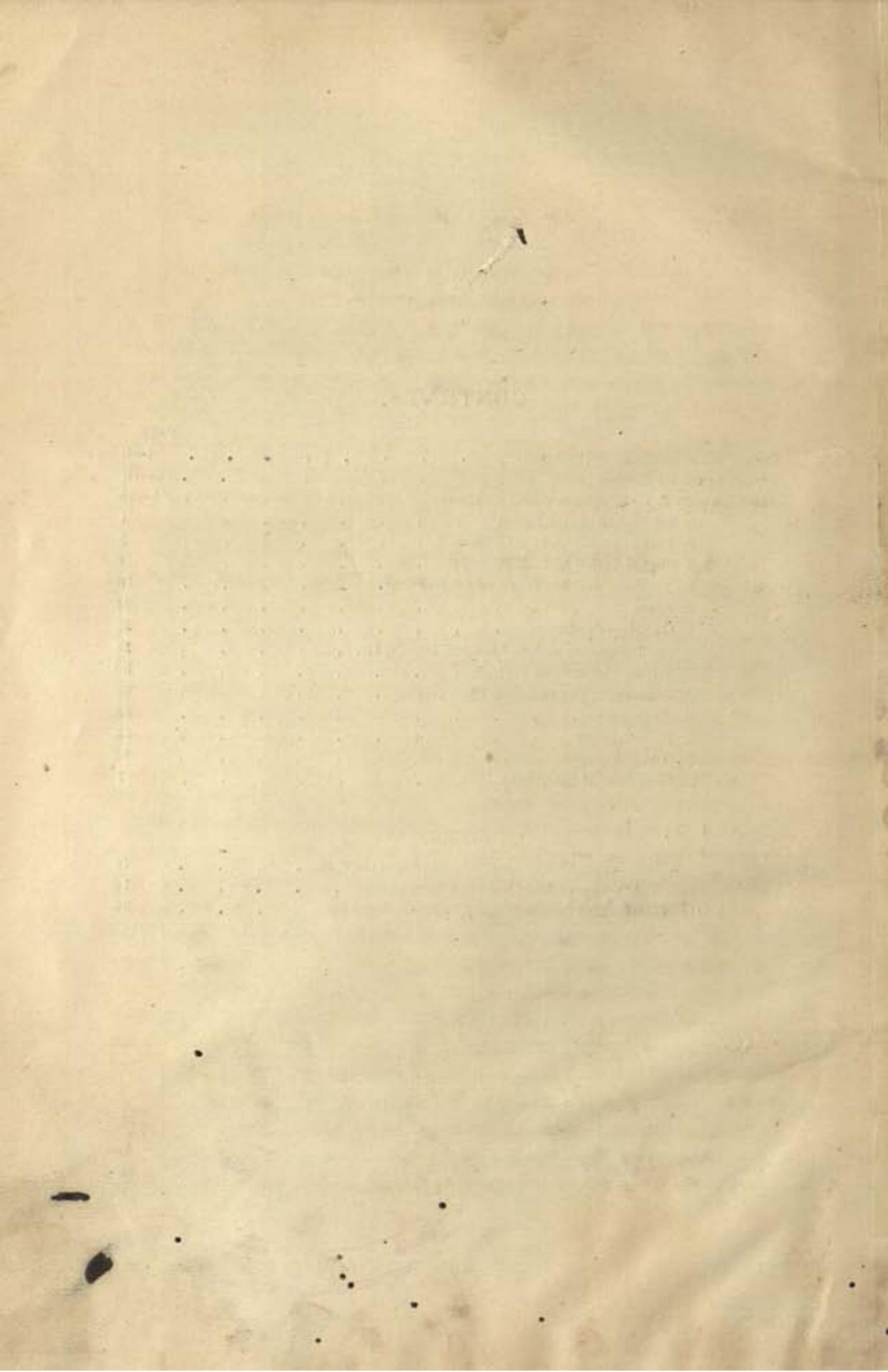
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## PREFACE TO THE SECOND EDITION (ENLARGED).

OWING to the first edition of the Catalogue being now out of print (700 copies having been disposed of) and rather over 500 new exhibits having been added to the Museum, which at the time of publication of the former Catalogue (1913) only contained 489, this revised and enlarged edition has been prepared.

Thanks are principally due to Maulvi Ashfaq Ali, Gallery Assistant in the Museum, for the great pains he has taken in bringing the Catalogue up to date. It will be noted that the exhibits have more than doubled in nine years and for this fact acknowledgments must be paid to the Director General of Archaeology in India who has placed many exhibits (marked thus \*) on loan in the Museum, to the Chief Commissioner, Delhi, who has always been ready to try and find money for the purchase of interesting exhibits and to Maulvi Zafar Hasan, Assistant Superintendent, Archaeological Survey, who for several years held his office in the Museum and has been indefatigable in producing new objects of interest. To him is entirely due the collection of specimens of Calligraphy (section N) which it is believed is quite a new departure in the realm of museum exhibits. Certain articles on loan have been returned to their owners, principally the collection of pictures lent by Mr. J. P. Thompson, and have been therefore omitted from this edition. Other articles on loan are marked † after the serial number. Three new sections have been added to the Catalogue, *viz.*, M. Manuscripts, N. Specimens of Calligraphy, and O. articles exhibited in the Mughal rooms. The very heterogeneous collection of cases and frames, in which the exhibits have hitherto been displayed, are being entirely replaced. Already the cases in the eastern Gallery have been renewed and it is hoped that shortly the new cases, for which designs have already been prepared, will be ready for the main gallery. Owing to the increase of exhibits in the Museum and to the general importance of the institution sanction was accorded in 1920 to the entertainment of a permanent Gallery Assistant to represent

the Honorary Curator, whose headquarters are in Agra, and a clerk to assist him. A catalogue of the coin collection, which though not very large at present is nevertheless rapidly assuming some importance, is in course of preparation and will be printed as a separate publication. The preface and appendices of the 1st edition of the Catalogue have been retained in this edition.

J. F. BLAKISTON,

*Honorary Curator,  
Superintendent, Archaeological Survey,  
Muhammadan and British Monuments, Northern Circle.*

*August, 1924.*

## PREFACE TO THE FIRST EDITION.

THE following interesting account of the early history of the Delhi Museum is taken from the Preface to the 1909 Edition of this Catalogue, compiled by Dr. J. Ph. Vogel :—

“ For nearly forty years there existed at Delhi a municipal museum established in one of the rooms of the Town Hall. It is said to have been founded in 1868 by Mr. F. H. Cooper, then Deputy Commissioner of the district, and it was only recently abolished. During the first period of its existence, this museum seems to have received considerable attention at the hands of the local authorities, as appears from some valuable donations and acquisitions. But from the beginning its scope was not clearly defined. Objects were purchased merely because they were curios, and others were presented apparently for no other reason than that the owners wished to get rid of them. In the absence of a professional Curator\* and of adequate funds, a systematic extension of the collection was impossible, and gradually the Delhi Museum became a wonderful accumulation of the most heterogeneous articles. It was indeed a ‘Wonderhouse’ as Rudyard Kipling appropriately renders the word ‘ajaibghar,’ the Hindustani designation for a museum. The sections were as numerous as irrepresentative. Side by side with Graeco-Buddhist sculptures were gaudy idols of modern Jaipur manufacture and stuffed animals of puzzling appearance. Valuable products of indigenous art were mixed up with toys which would have found a more suitable place in a nursery.

“ Perhaps the greatest curiosity of this collection of curiosities was the catalogue, the *old Catalogue* referred to in the text hereafter, printed in 1888, which had been compiled by some industrious babu, whose name unfortunately is lost to posterity. The man evidently took great pains to follow the instructions received from his superiors and must have experienced considerable difficulty in entering each object under the prescribed

\* It appears from the old catalogue that at first one of the civil officers stationed at Delhi acted as an Honorary Curator.

headings. In dealing with the Natural History section, he conscientiously started noting where each of his 'zoological animals and birds' had been 'manufactured,' *e.g.*, shells, in 'the ocean,' crocodiles and alligators, in 'the river Jumna,' and sallu sanps (apparently a kind of snake), a lion and two two-headed buffaloes, in 'the Wood.' Under the heading 'Architectural Collections' we find a Tibetan inscription entered as '1 Plate China' and an Armenian inscription (No. C 27 of the present catalogue) as '1 Plate Arminia.'

"In 1901 a foreign savant called the attention of Lord Curzon to the neglected state of the Delhi Museum which he described as 'a howling wilderness.' The matter was referred to the Archaeological Department, and certain proposals were made which, however, only resulted in a removal of the most obviously useless exhibits. Among the suggestions then made was that of establishing a historical museum in the Naubat (or Naqqār) Khāna which was to contain objects of interest connected with the history of Delhi Fort.\* At the time this proposal did not find favour with the local authorities. It was repeated in a more definite form in 1902, when Mr. J. H. Marshall had become the head of the Archaeological Department.† It met with the approval of Lord Curzon, but was not carried into effect until 1907. It should be remembered that up to that time the Naubat Khāna was still occupied by the Officers of the M. S. and the R. A., and that the question of creating a new museum hung together with that of abolishing the old one.

"In 1907 it was at last resolved to end the inglorious existence of the old 'Ajaibghar.' Most of the exhibits, including a collection of Graeco-Buddhist sculptures,‡ were made over to the Lahore Museum. A number of sculptural fragments from Indor-Kherā (Bulandshahr District, U. P.) were sent to Lucknow to be placed in the Provincial Museum, and three inscribed Jaina sculptures to Mathura (Muttra) from where they apparently originated. They are now deposited in the Municipal Museum at that place."

\* Cf. Dr. Vogel's *Report on the Diwan-i-khāss and other buildings at Delhi*, dated the 14th April 1901.

† Cf. *Notes by the Director-General of Archaeology on buildings of archaeological and historical interest in Delhi*, dated 8th October 1902.

‡ Among these sculptures is one from Mathura, namely the female statue discovered by Bhagvānīlāl Indrajī in the Saptarishi IIIa. Cf. *J. R. A. S.* for 1894, pp. 542 f.

Since the foundation of the Delhi Museum of Archaeology in 1909, when it was housed in the Naubat or Naqqār Khāna, the collection of exhibits has been considerably augmented. The Museum has received liberal encouragement from the Government of India in the matter of funds for the purchase of antiquities, while its yearly grant has been increased from Rs. 500 to Rs. 1,000. This increase in exhibits, besides demanding a larger and more suitable building, has made the preparation of the present Catalogue essential. It is confidently hoped that now the city has become the Capital of the Indian Empire, the Museum will become of a more important character and acquire a far larger collection. Whether the permanent Museum, if one is made, will be situated in the Mumtāz Mahal or elsewhere, has not yet been decided but it is at least hoped that it may be possible to reserve the present building for a collection of antiquities which have some especial connection with the Fort of Shāh Jahān, and which will enable the visitors to the old Mughal palaces and gardens to appreciate still better their beauty and their interesting past. To the student of the Indian history and archaeology a museum of this kind, small though it may be, but housed in one of the very buildings which witnessed in turn the hey-day of the Mughal Empire, its gradual decline, and finally the stirring series of events which culminated in the British occupation, can be of no little help in matters of research and scholarship. He can, from a view of the old portraits, repicture for himself many of the persons they represent, enjoying, as he does, the cool evening breezes wafted from the neighbouring Jumna, or the Emperor of Delhi wandering with a gay throng of courtiers through the numerous gardens now laid out to indicate the position of the former buildings.

The majority of the exhibits included herein were on view, as part of the permanent Collection of the Museum, at the time of the Coronation Darbar Loan Exhibition, and have already been catalogued by Mr. J. P. Thompson, I.C.S., in the special catalogue he prepared for the Loan Exhibition.\* The notes on the exhibits found hereafter are, almost without exception, taken from his catalogue and from the original Museum catalogue prepared in 1908 by Dr. Vogel of the Archaeological Department, in co-operation

\* A few copies may be obtained on application to the Hon. Curator, price 4 annas.

with the late Mr. R. Froude Tucker, the late Curator, who also contributed the appendices, see pages 74—85. The late Maulvi Muhammad Shuaib of the Archaeological Department has been responsible for the information regarding the Persian and Arabic inscriptions and documents of the Muhammadan period.

In addition to the above-mentioned officers thanks, for their assistance in the preparation of this Catalogue, are also due to the late Mr. W. Irvine, B.C.S., Dr. C. A. Grierson, C.I.E., the late Professor Kielhorn, C.I.E., of Gottingen University, Professor Holger Pedersen of Copenhagen University, Khwajah Mahmud Husain and Khan Bahadur Mir Nasir Ali Khan of Delhi.

To Mr. R. B. Whitehead, I.C.S., a special debt of gratitude is due for his labours in connection with the coins in the Museum, the collection of which he has supplemented, rearranged and catalogued.

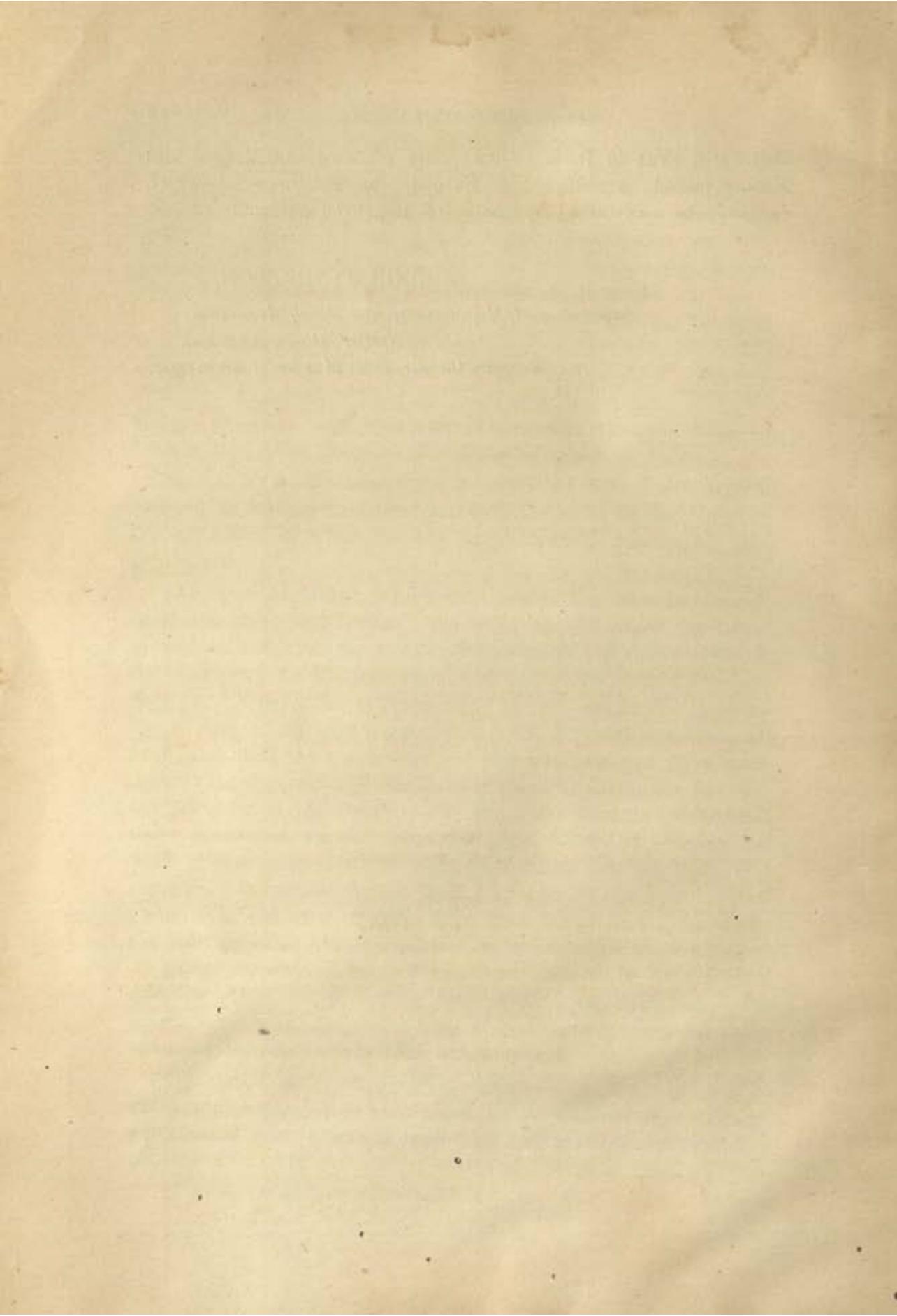
The Mumtāz Mahal, which now houses the Museum (see J. 60-61 hereafter), was formerly one of the apartments of the Royal Princesses, but, after the British occupation of the Fort in 1857, it was converted to Military uses, and served till recently as the Sergeants' Mess. The improvements carried out to the Archaeological area which were suggested in 1902, but not completed till 1911, embodied the conservation of this building, and its adaptation, at the suggestion of His Honour Sir Louis Dane, the Lieutenant-Governor of the Punjab, into the Delhi Museum of Archaeology. Traces of its old decoration were found on scraping the walls of the many coats of whitewash which covered them, and these may be noticed in the Main Hall and in the East central room. The old view of Delhi Fort from the river (J. 50), shows the building in its former condition, with its corner *chattris* topped by gilded cupolas. The roof has been lowered to its old level and the *chajja*, or projecting slab cornice, reconstructed. The glazed screens in the arches are, of course, a modern necessity in the fitting out of the building as a museum.

The Hon. Curator will gratefully acknowledge any additions or corrections suggested to him, which will be utilized in subsequent editions of this Catalogue, and also any information regarding objects of interest which come within the scope of this collection and which it might be possible to acquire. It is well known that

there still exist in India to-day many relics of the Mughal and Mutiny period, as well as in Europe, the existence of which can only be ascertained by means of help from external sources.

GORDON SANDERSON,

*Superintendent, Muhammadan and British Monuments,  
Northern Circle, Agra, and  
Honorary Curator, Delhi Museum of Archaeology.*



# CATALOGUE.

## Sections A, B, C.—Sculptures and Inscriptions.

### A.—PRE-MUHAMMADAN PERIOD.

A, 1-4. FOUR PORTIONS (ht : 5', 4' 10", 4' 1" and 3' 10 $\frac{1}{2}$ ") of pillars with recessed square shafts and profusely sculptured capitals of the 'pot-and-foliage' type. They must have belonged to some mediæval Hindū temple and are said to originate from Mehrauli or Old Delhi (Qutb). On the shaft of one of these pillars (No. 3) is the following inscription in Arabic *محمد بن احمد* "Muhammad, the son of Ahmad." (*Old Catalogue* No. 824.)

A, 5. FRAGMENT (ht : 3' 1") of a profusely carved pilaster of the 'pot-and-foliage' type said to originate from Mehrauli or Old Delhi (Qutb). (*Old Catalogue* No. 825.)

A, 6. FRAGMENT (ht : 8 $\frac{1}{4}$ ") of a building stone carved with a border of conventional flowers. Find-place unknown.

A, 7-9. THREE FRAGMENTS (ht : 8 $\frac{1}{2}$ " and 7") of building stones carved with scrollwork. Find-place unknown.

A, 10. FRIEZE (ht : 10 $\frac{1}{2}$ ", width 2' 1") carved with a row of nine figures of dancers and musicians, perhaps representing Ganas or followers of Siva. The stone probably belongs to a mediæval Siva temple. Find-place unknown.

A, 11. FRIEZE (ht : 10", width 2' 2") carved with a row of ten figures defaced. Find-place unknown.

A, 12. FRIEZE (ht : 7", width 2' 4") carved with a row of five geese. Find-place unknown.

A, 13. TORSO (ht. 2' 11") of a male figure wearing a necklace with breast ornament, a *dhoti* with girdle and a scarf wrapped round the loins. Find-place unknown.

A, 14. CARVED ANGLE STONE (ht : 1' 6 $\frac{3}{4}$ ") of red sandstone, probably part of a door-jamb. Find-place unknown.

A, 15. FRAGMENT (ht : 1' 2 $\frac{1}{2}$ ") of a sculpture representing Siva and Pârvati seated on the bull Nandi and surrounded by numerous attendants. On the pedestal are two kneeling figurines of devotees. Find-place unknown.

A, 16. FRAGMENT (ht : 11") of a sculpture in black marble, representing a four-armed goddess, perhaps Vaishnavî the female Energy (Sanskrit *Sakti*) of Vishnu, seated in a chapel, the pillars of which are partly preserved, and holding a conch in one of her left hands and a disk (*chakra*) in one of the right hands. She is supported by a male figure (Garuda ?). From a label on the back it appears that the sculpture was found by General Cunningham. If identical with No. 804 of the *Old Catalogue*, it would seem to originate from Mehrauli or Old Delhi (Qutb).

A, 17. FRAGMENT (ht : 7") of a sculpture of buff-coloured sandstone carved with a three-faced, four-armed male deity (Brahmā ?) with pointed beard, seated on a lotus seat and holding a water-vessel and a staff (?) in his left hands. The right arms are broken. To his right stands a female attendant. On the back of the sculpture is written in Persian characters : " February 12 san 70." Find-place unknown.

A, 18. PLAQUE (ht : 1' 2", width 1' 1") of terra-cotta with a projecting figure of Sūrya, the Sun-god, seated on an ornamental cushion with the soles of his feet touching. Except for the nose, which is broken, the sculpture is well preserved. The god has a circular halo and long curly locks, and wears an ornamental head-dress and heavy ear-rings. He holds in each hand a palm (?) raised against his shoulders. His body is clad in a close-fitting tunic ornamented with a row of button-like bosses round the neck and from the neck down to the waist. He wears a plain girdle round his loins and high boots. In the lower, proper left corner of the sculpture the word *Ādityah*<sup>1</sup> is written, which is another name of Sūrya. The character of the inscription proves that the terra-cotta belongs to the 7th or 8th century of the Christian era. It is said to originate from Sonepat in the Delhi district. (*Old Catalogue No. 777.*) - This terra-cotta is mentioned by Mrs. F. A. Steel in her recent work, "India through the ages," Rutledge & Sons, London, 1908, p. 90. The authoress informs me that her information is derived from the following note in Balfour's *Cyclopædia of India*, p. 708 : "A little image near here (Sonepat) turned up in December 1864 when sinking a well. It is of clay, baked and polished like Chunar pottery. The figure is seated cross-legged, with a club in each hand. Below the left knee is a short inscription in a very old Nāgarī character. General Cunningham has read this inscription and supposes the idol to be an *āditya* or image of the sun. The age of it he thinks to be about 1,200 years ; this agrees with the period of the seventh century." Dr. Vogel, when visiting Sonepat on January 27th, 1910, obtained the information that 30 to 40 years ago broken idols (*but*) of stone had been found in a well on the Kot, i.e., the highest part of the town. This well now belongs to a mosque and stands in the Qāzīzāda Muhalla.

A, 19. CASTS (ht : 2' 1", 1' 11 $\frac{1}{2}$ " and 1' 7 $\frac{1}{2}$ ") of the capital of the "Iron Pillar" at Mehrauli or Old Delhi (Qutb). (*Old Catalogue No. 814.*)

A, 20. FRAGMENTS of a FRIEZE of BRAHMANI GEESE found during excavations at the Qutb in 1912.<sup>2</sup>

A, 21-5. FIVE FRAGMENTS of FRIEZES of RED SANDSTONE containing Hindū sculptural carving of the mediæval period ; found during excavations at Qutb in 1912.

<sup>1</sup> The same word is preserved in Hindi *Aiteś* meaning "Sunday," which is derived from Sanskrit *Āditya-vāra*.

<sup>2</sup> The *hamsas* or geese have been, from time immemorial, regarded by Indian poets and thinkers as a living emblem of virtue, and have been credited with an acute power of discrimination and a matchless beauty of complexion and gait. The *Hamsa* is described in the *Rig Veda* as the vehicle of the *Āśvins*, or celestial physicians, while the *Purānas* make it the vehicle of Brahmā, the creator. The term is used as synonymous with the soul or spirit owing to their similarity in point of purity and migratory nature. *Hamsa* friezes are seen for the first time in the capitals of the Asokan pillars at Sanchi and Bettia. The motif appears to have been purely indigenous.

A, 26. FRAGMENTS (1' 10" by 1' 3") of a red sandstone slab containing Hindū sculptural carving of the mediæval period ; found during excavations at Qutb in 1912.

A, 27. FRAGMENTS (ht : 1' 4") of quartzite containing Hindū sculptural carving of mediæval period ; found during excavations at Qutb in 1912.

A, 28. A PIECE of carved red sandstone found during excavations at Qutb in 1912.

A, 29. RAILING PILLAR, BUDDHIST, (ht : 2' 9 $\frac{1}{2}$ ") of red sandstone carved with a female figure ; found during excavations at Qutb in 1912.

A, 30. FRAGMENT (1' 8") of a Hindū sculpture of black marble, representing Siva and his consort riding on *Nandi* and surrounded by numerous figures. It was found during excavations at Purānā Qila in 1914.

A, 31. FRAGMENT of *lingam* with Hindū sculptured head. It was found buried some six feet deep in the courtyard of an old mosque said to be of the time of Alāu-d-Din Khalji at Muhalla Qila in Rohtak.

Presented by Maulvi Ashfaq Ali, Gallery Assistant, Delhi Museum.

B.—PATHĀN PERIOD (A.D. 1200—1500).

B, 1. MIHRĀB (ht : 10' 6 $\frac{1}{2}$ ") of an early Pathān tomb decorated with scrollwork and with Arabic inscriptions<sup>1</sup> dated in the reign of Altamish. The tomb to which it belonged stood near the village of Okhla about six miles to the south of Delhi. It was demolished in digging the Agra Canal which at this place leaves the Jumna. A description of the tomb is given by Sayyid Ahmad and General Cunningham. (*Old Catalogue* No. 832. Cf. *Āthāru-s-sanādīd*, 1st ed., p. 53. *Archl. Survey Reports*, Vol. XX, p. 160.) This *Mihrāb* now stands in the vestibule of the Naubat āna.

B, 2. MIHRĀB (ht : 3' 4 $\frac{1}{2}$ ") of an early Pathān tomb or mosque decorated with Arabic inscriptions,<sup>2</sup> dated in the year A.H. 608, corresponding to A.D. 1210. The edifice to which it belonged was, therefore, built in the reign of Altamish whose accession took place in A.H. 607. Cunningham asserts that the lowest line contains the name of Qutbu-d-Din Aibak, who preceded Altamish. The *Mihrāb* is believed to have come from Okhla where No. B, 1 was found. In the Old Catalogue it is said to originate from Mehrauli or Old Delhi (Qutb). (*Old Catalogue* No. 821. *Archl. Survey Reports*, Vol. XX, p. 161.)

B, 3. TABLET (ht : 1' 9", width 3' 10 $\frac{1}{2}$ ") inscribed with a well preserved inscription of twenty-two lines.<sup>3</sup> The language is Sanskrit and the characters Nāgari, except the last and part of the last but one line which are in the vernacular—presumably ancient Bāgri—and in the Sāradā character. It records the construction of a well at the village of Pālamba, the modern Pālam, 12

<sup>1</sup> For a further note on this inscription see p. 16, 1908 edition of this Catalogue.

<sup>2</sup> *op. cit.* pp. 18-28.

<sup>3</sup> See *op. cit.* pp. 28-29 for full translation.

miles south-west of Delhi City, by a Thākur of the name of Udhar (Skr. *Uddhara*). His father had settled there from the village of Uchhapura, the modern Uch in Bhāwalpur State (Punjab), near the confluence of the Sutlej, the Beas and the Chenab. It is dated in the Vikrama year 1337, the month of Sravana (Hindi *Sāvan*), the 13th lunar day of the dark fortnight, Wednesday, corresponding to the 26th June A.D. 1280, or 13th August A.D. 1281. The document mentions the early Pathān Sultāns of Delhi Shihābu-d-Dīn Ghori (A.D. 1191-1205), Qutbu-d-Dīn Aibak (A.D. 1205-1210), Shamsu-d-Dīn Altamish (A.D. 1210-1235), Ruknu-d-Dīn Firōz Shāh (A.D. 1235-1236), Jalālu-d-Dīn Raziyah (A.D. 1236-1240), Muizzu-d-Dīn Bahrām (A.D. 1239-1241), Alāu-d-Dīn Masūd (A.D. 1241-1246), Nāsiru-d-Dīn Mahmūd (A.D. 1246-1265) and Ghiyāthu-d-Dīn Balban (A.D. 1265-1287), in whose reign the inscription was engraved. It was discovered in the village of Bohar, Rohtak district, and was first discussed by Sayyid Ahmad. The original was lost sight of during the Mutiny, but was recovered at Rohtak by Mr. J. G. Delmerick. It was then edited by Rajendra Lal Mitra. Major A. C. Barton, Deputy Commissioner, Rohtak District, presented it to the Museum in January 1908. The Municipal Museum possessed only a facsimile. (*Old Catalogue* No. 798. Cf. *Āthāru-s-sanādīd*, Cawnpore, 1904—last chapter, pp. 73-81; Thomas, *Chronicles of the Pathan Kings of Delhi*, London, 1871, pp. 136-138; and *J. A. S. B.*, Vol. XLIII (1874), Part I, pp. 104-110, with facsimile.)

B. 4. TABLET (ht: 11", width 1' 3½") inscribed with a partly defaced Sanskrit inscription<sup>1</sup> of seventeen lines. It records the construction of a well and is dated in the Vikrama year 1347,<sup>2</sup> the month of Phālguna (Hindi *Phāgun*), the 5th lunar day of the bright fortnight, Monday, corresponding to the 5th February A.D. 1291, and in the reign of Jalālu-d-Dīn Firōz Shāh (A.D. 1290-1295), the first ruler of the Khaljī dynasty. It probably originates from Sonepat in the Delhi district. (*Old Catalogue* No. 796.)

B. 5. TABLET (ht: 1' 1", width 1' 6") inscribed with a partly defaced Sanskrit inscription<sup>3</sup> of twenty-one lines. It records the construction of a well by a Brahmin of the name of Sridhara at the village of Nadayana, the modern Narayana, 7 miles south-west of Delhi. It is dated in the Vikrama year 1384, the month of Bhādrapada (Hindi *Bhāddo*), the 3rd lunar day of the dark fortnight, Thursday, corresponding to the 6th August A.D. 1327, and in the reign of Muhammad Shāh Tughlaq (A.D. 1325-1351). It was deciphered by Pandit Vishveshvar Nāth of Delhi and published with an English translation by Rajendra Lal Mitra. (*Old Catalogue* No. 796. Cf. *Proc. Asiatic Society of Bengal* for 1873, pp. 104-107.)

B. 6. TABLET (ht: 11", width 1' 5") inscribed with a well-preserved inscription<sup>4</sup> of eighteen lines. It records the construction of a well by two merchants, the brothers Khetala and Paitala, at the village of Sāravala, the modern Sārbān (or Sārbān Sarāi), 5 miles south of Delhi. It is dated in the Vikrama year 1384, the month of Phālguna (Hindi *Phāgun*), the 5th lunar

<sup>1</sup> The inscription seems also to have contained the Saka year 1213.

<sup>2</sup> See *op. cit.* pp. 29-33 for full translation and transcription.

<sup>3</sup> See *op. cit.* pp. 29-33 for full translation and transcription.

<sup>4</sup> See *op. cit.* pp. 33-37 for full translation and transcription.

day of the bright fortnight, Tuesday, corresponding to the 16th February A.D. 1328, and in the reign of Muhammad Shāh Tughlaq (A.D. 1325—1351). It was deciphered by Pandit Vishveshvar Nāth of Delhi and published with an English translation by Rajendra Lāl Mitra. Subsequently, it was re-edited by Professor J. Eggeling, Ph.D., of the Edinburgh University. (*Old Catalogue* No. 796. Cf. *Proc. Asiatic Society of Bengal* for 1873, pp. 102-104; and *Epigr. Indica*, Vol. I, pp. 93-95.)

✓ B, 7. TABLET (ht : 3' 4", width 1' 10") inscribed with Persian poetry in naskh characters. The inscription belongs to the period of Sultān Muhammad Shāh, of the Sayyid dynasty, and states that a well was constructed in a garden at the spot where the tablet was found half-buried. This was the village of Lādō Sarāi, at a place still known as the 'old *Bāoli*' or '*Bāin*' (large well), now filled up.

✓ B, 8. PILLAR (ht. 2' 5 $\frac{1}{2}$ ") of quartzite originally belonging to the railings of the *bāoli* in Kotla Firoz Shāh, Delhi.

✓ B, 9. A RED SANDSTONE SLAB (3' 8" by 1' 8") containing a fragmentary inscription of Alāuddin Khaljī (1295-1315 A.D.). It was found lying in the mosque of Maulānā Majduddīn at Mehrauli, Delhi.

✓ B, 10. AN INSCRIBED SLAB of marble measuring 2' 11 $\frac{1}{2}$ " by 1' 8". The inscription it bears is in Arabic poetry written in Naskh characters. It is not dated and only contains prayers to God by one Sayyid Mārūf. The inscription originally belonged to a dilapidated building at the Khānqāh of Sayyidul Ajāib, in Sayyidul Ajaib village, Delhi.

✓ B, 11. INSCRIBED SLAB of red sandstone (measuring 2' 11 $\frac{1}{2}$ " by 1' 2"). It is dated 661 A.H., and refers to the erection of a well and mosque. The inscription was originally set in a well at the village of Sultanpur in the Delhi province.

Presented by Chaudhrī Nathan Singh and Chaudhrī Dīwān Singh Zamindars of Sultanpur, Delhi.

✓ B, 12. INSCRIBED SLAB in two pieces (4' 3" by 1' 6 $\frac{1}{2}$ "). The inscription which is fragmentary records the erection of a fort and a gateway during the reign of Abul Muzaffar Muhammad Shāh (Alāuddin Khaljī). It was originally lying at the head of the ruined grave of Shāh Ihtishāmul Haq, outside old Hissārī Gate, Hansi.

✓ B, 13. INSCRIBED MARBLE SLAB (3' 10" by 1' 10"). The inscription records the erection of a well named Chāh-i-Khās by Sikandar Shāh Lodī, under the supervision of Munawwar Beg Khān, son of Khawās Khān, on the 11th Rajab 915 A.H. (25th October 1509 A.D.). It was originally fixed in a ruined well near the Hauz Khās village, Delhi.

✓ B, 14. AN INSCRIBED BLACK MARBLE SLAB (2' by 1' 6"). The inscription which is dated 20th Safar 923 A.H. (14th March 1517 A.D.) refers to the erection of a well during the reign of Sikandar Shāh by one Bibi Murād Khātūn at the instance of Bibi Āisha, the daughter of the emperor Bahol Lodi. It was discovered at the village of Mubarakpur Kotla in Delhi.

## C.—MUGHAL PERIOD (A.D. 1500—1857).

C, 1—6, *Tombstones*.<sup>1</sup>

C, 1. TOMBSTONE (ht : 11", base 5' 9" by 1' 2") of red sandstone decorated with Arabic inscriptions consisting of quotations from the Qurān. It is hollowed out, presumably for the reception of grass or flowers.<sup>2</sup> It is said to have been found about 1904, together with the inscribed slab No. C, 17, near Nizāmu-d-Din, at the time of the digging of the Agra Canal.

C, 2. TOMBSTONE (ht. 1' 9", base 6' 4 $\frac{1}{2}$ " by 2' 4 $\frac{1}{2}$ ") of white marble decorated with Arabic inscriptions consisting of quotations from the Qurān. The *qalamdān* carved on the top indicates that it was placed over the grave of a male. It is said to originate from Salimgarh. (*Old Catalogue* No. 817.)

C, 3. TOMBSTONE (ht : 1' 9", base 6' by 2' 4") of white marble with a narrow oblong cavity, probably intended for the reception of grass or flowers. (Cf. above sub. No. C, 1.) It is said to have been found about 1903, inside the barbican of the Delhi Gate of Delhi City. (Cf. beneath J. 15.)

C, 4. TOMBSTONE (ht : 1' 12", base 5' 9" by 2' 7") of white marble. The *takkhī* carved on the top indicates that it was placed over the grave of a female. It is said to originate from Mehrauli or Old Delhi (Qutb). (*Old Catalogue* No. 827.) This tombstone was sent to Lahore in 1912, and now marks the resting place of Nūr Jahān, whose tomb at Shāhdara has been recently repaired.

C, 5. TOMBSTONE (ht : 5", base 4' by 1' 5 $\frac{1}{2}$ ") of white marble profusely sculptured. The *takkhī* carved on the top indicates that it was placed over the grave of a female. It is said to originate from Mehrauli or Old Delhi (Qutb). (*Old Catalogue* No. 827.)

C, 6. SMALL TOMBSTONE (ht : 11", base 2' 5" by 1' 7") of white marble. The *takkhī* carved on the top indicates that it was placed over the grave of a female. It is said to originate from Mehrauli or Old Delhi (Qutb). (*Old Catalogue* No. 827.)

C, 7-10. FOUR RED SANDSTONE FIGURES (ht : 4' 4", 3' 10", 3' 9 $\frac{1}{2}$ " and 2' 10 $\frac{1}{2}$ ") of elephant riders belonging to the two stone elephant statues which stood at the Delhi Gate of the Fort in the reign of Shāh Jahān. (See No. C, 11.) According to Bernier, two of the figures represent Jaimal and Fateh, the Rājpūt Chiefs who defended Chitor against Akbar. If so, the two remaining figures would be their *mahouts*. It is, however, more likely that the elephant statues were meant for fighting elephants, each mounted by two men, as was the custom on occasion of elephant fights. The heads of

<sup>1</sup> Four of these tombstones were entered in the *Old Catalogue* (Nos. 817 and 827) under the enigmatical designation of "tomb amulet." It should be remembered that Arabic *جَزْعٌ* has the meaning both of "an amulet" and "a tombstone," the original meaning being "a quotation from the sacred scriptures." It is uncertain whether they belong to the Pathān or to the Mughal period. The information regarding their provenance was supplied by the custodian of the Old Museum.

<sup>2</sup> The practice of planting grass and flowers over the grave is referred to in Persian epitaphs e. g., in that of Jahānārā Begum, the daughter of Shāh Jahān : "Do not cover my grave with any thing but green ; for a grave-covering of the poor this grass is enough."

Nos. C, 7 and 9 have been refixed. The heads of Nos. C, 8 and C, 10 are missing. That of No. C, 8 was reconstructed, presumably in 1892. (*Old Catalogue No. 823.*)

C, 11. FRAGMENTS of the two elephant statues which stood at the Delhi Gate of the Fort in the reign of Shāh Jahān and were removed by order of Aurangzeb. The fragments were discovered after the Mutiny, when a large portion of the Mughal palace was being demolished for military purposes. With these fragments an elephant statue was constructed in 1866. It stood first in a remote corner of the Queen's Gardens, was from there removed in 1892 to the Chāndni Chauk to the front of the Town Hall (the place now occupied by the Queen's statue), and finally placed at the back of that building. (*cf. beneath No. J, 14.*) It was taken down in 1905, when the Government had two new elephant statues erected on the site at the Delhi Gate once occupied by the originals. The new elephants are carved after a model (*cf. C. 13*) prepared by Mr. R. D. Mackenzie with the aid of the remaining fragments. (On the history of the Delhi elephant statues see Appendix I.)

C, 12. TABLET (ht : 1' 10", width 3' 5") of white marble recording the removal of the reconstructed elephant statue, referred to above sub. No. C, 11, to the Chāndni Chauk in 1892.

C, 13. MODEL of the new elephant statues now replacing the originals at the Delhi Gate of the Fort. *Cf. above No. C, 11.* It bears the signature of the artist "R. D. Mackenzie, 1904."

C, 14. ELEPHANT BRACKET (ht : 1' 8") of red sandstone belonging to a building of the early Mughal period. The two figures on the elephant are broken. Similar brackets occur in the early Mughal buildings in the Lahore Fort and in the temple of Jugal Kishor at Brindaban, near Mathura (*vulgo* Muttra). Find-place unknown. (*Old Catalogue No. 801.*)

C, 15. MEDALLION (diameter 1' 7 $\frac{1}{2}$ ") of stucco, inscribed with the Arabic formula *Al maliku-l-lāhu*, "God is King," within a decorative border. It probably belongs to some early Mughal mosque. Similar stucco decoration is found in the Khairu-l-manāzil opposite Purānā Qila (Indrapat) and the Moth-ki-Masjid on the Qutb road. It is said to originate from Mehrauli or Old Delhi (Qutb). (*Old Catalogue No. 781.*)

C, 16. CIRCULAR STOOL (ht : 2 $\frac{1}{2}$ ", diameter 1' 1 $\frac{1}{4}$ ") of sandstone inscribed with an inscription<sup>1</sup> in Arabic and Persian. The first six lines contain a chapter from the Qurān in Arabic. The seventh or last line in Persian contains the date A.H. 968 corresponding to A.D. 1560. It has three legs, one of which is broken. The centre of the reverse is carved with a rosette. As appears from the label on the back, it originates from Sambhal in the Muradabad District of the United Provinces. (*Old Catalogue No. 780.*)

C, 17. SLAB (ht : 2' 7", width 1' 7") of white marble inscribed with a Persian inscription<sup>2</sup> of twenty-three lines. It records the construction of a family tomb (*Persian gor-khāna*) together with a well, a mosque, and a rest-house by Mahmūd Khān who lived in the reigns of Humāyūn, Akbar, and Jahāngīr. The inscription is dated in the year A.H. 1002, corresponding to

<sup>1</sup> See *op. cit.* pp. 37-38 for full translation and transcription.

<sup>2</sup> See *op. cit.* pp. 38-40 for full translation and transcription.

A.D. 1593, but this is probably a mistake for A.H. 1022—A.D. 1613-14, as in A.H. 1002 Akbar was still reigning. It is said to have been found near Nizāmu-d-Dīn together with the tombstone No. C. 1.

C. 18. SLAB (ht : 1' 8 $\frac{1}{2}$ ", width 3' 9") of white marble inscribed with a Persian inscription<sup>1</sup> of four lines. It records the construction of the Salimgarh bridge by the Emperor Jahāngīr in the 17th year of his reign, or A.H. 1031 corresponding to A.D. 1621. (*Old Catalogue* No. 830. On the Salimgarh bridge cf. *Āthāru-s sanādīd*, Cawnpore, 1904, p. 60 f.; *Archl. Survey Reports*, Vol. II, p. 223; and Carr Stephen, *Archaeology of Delhi*, pp. 195 f. See also beneath Nos. J, 9 and 10.)

C. 19. SLAB (ht : 1' 6 $\frac{1}{2}$ ", width 9' 1") of red sandstone inscribed with a Persian inscription of two lines. It records the construction of a *sarāi* by a lady named Khīs Mahal in the reign of Shāh Jahlān in the year 1052, corresponding to A.D. 1642. According to Sayyid Ahmad, the building in question stood near the Purānā Qila. The foundress was a daughter of Zain Khān, a general of the Emperor Akbar.<sup>2</sup> (*Old Catalogue* No. 815. Cf. *Āthāru-s sanādīd*, Cawnpore, 1904, p. 63. For full note on the inscription cf. pp. 42-3, 1909 Ed.)

C. 20. CAPITAL (ht : 1' 1", 1' 9" square) of red sandstone, said to have belonged to a mosque which stood near the Qāzī kā Hauz, Delhi City.

C. 21—23. THREE CAPITALS (ht : 2' 3") of red sandstone, probably belonging to a building of the Mughal period. (*Old Catalogue* No. 816.)

C. 24. SHAFT (ht : 6') of a pillar of red sandstone covered with shell plaster, found in 1906 in the course of excavations in the Hayāt Baksh Garden, near the well of Bahādur Shāh. It probably belongs to some garden pavilion demolished after the Mutiny.

C. 25. CARVED MARBLE *MUTAKKA* POST excavated in 1905 at the back of the Diwān-i-Ām.

C. 26. TROUGH (6' 3" by 2') of red sandstone found in 1906 in the course of excavation in the Hayāt Baksh Garden, near the well of Bahādur Shāh.

C. 27. TABLET (ht : 8 $\frac{1}{2}$ ", width 1' 3") of white marble inlaid with an Armenian inscription of four lines in black marble. In the centre of the inscription is a cross. The inscription has been translated by Professor Holger Pedersen of Copenhagen: "With the aid of God, the house of the Urumian Joseph Diphanos, in the year of Jesus 1781." We may safely assume that the word Urumiathsi (Urumian) is derived from Urumiah in Persia. The tablet was probably let in the wall of a house built by the Armenian named in the inscription. No information is available regarding its acquisition. (*Old Catalogue* No. 797. For full note on the inscription cf. p. 43, 1908 Ed.)

C. 28. BASIN (ht : 2' 1", base 3' by 2') of white marble inscribed with a Persian inscription in one line. It records: *Āb-i-Qadamu-sharīf Muham-mad Rasūlullāh*, 1222, "Water of the holy footprint of Muhammad the Prophet

<sup>1</sup> See *op. cit.* pp. 40-42 for full translation and transcription.

<sup>2</sup> Jahāngīr married a daughter of Zain Khān against the wishes of his father. This is perhaps the lady in question.

of God A.H. 1222." This date corresponds to A.D. 1807. Syed Ahmad mentions that "a shrine with a Holy Footprint" (*Dargāh Qadām Sharif*) was placed in the *Mahtāb Bāgh* or "Moonlight Garden" of the Delhi Palace. The date of the inscription shows that this basin belongs to the time of Akbar II (A.D. 1806—1837) and was carved in the second year of his reign. On the old map of Delhi (see beneath No. K, 2) we find the name *Dargāh Qadām Sharif* in the centre of the north side of the palace garden, *Mahtāb Bāgh*. This not only proves that the marble basin belongs to the Fort, as is stated in the Old Catalogue, but it also enables us approximately to fix the date of the map. (*Old Catalogue* No. 820. *Āthāru-s-sānādīd*, 2nd edition, Lucknow, 1876, chapter II, p. 21.)

C. 29. SLAB (1' 4" by 1' 4½") of white marble with two footprints, supposed to be the footprints of the Prophet. It is possibly the "Holy Foot print" belonging to the marble basin No. C, 28. (*Old Catalogue* No. 788.)

C. 30. SCREEN (ht : 3' 9½") of pierced marble. It must have belonged to some *Mughal* building and is possibly the "*jālī*" mentioned in the old catalogue in connection with No. C, 28. (*Old Catalogue* No. 820.)

C. 31. TABLET (1' 1" square) of buff-coloured marble, inscribed with an inscription of eight lines in a mixture of Sanskrit and Hindī (Brij-bhākhā). It records the erection of an image (or *linga*) of Siva at a cost of Rs. 500-4 by Durgā Bāī, the wife of Pūrnānand, a Bhāt by caste, in the Vikrama year 1877, the Saka year 1742, the month Māgha, the 11th day of the bright fortnight, Monday, corresponding to the 12th February (new style)—A.D. 1821. Provenance unknown. (*Old Catalogue* No. 779. For full note as inscription cf. pp. 44-6, 1909 Ed.)

C. 32. STATUETTE (ht : 1' 10") of painted marble representing a four-armed Hindū goddess standing on a lotus, in front of which there is an animal, apparently meant for a mongoose. On the front of the base is the figure of a tortoise, indicating that the image represents the river goddess Jamnā (Sanskrit *Yamunā*). The idol is said to have been found inside a well near Humāyūn's Tomb.

C. 33-36. FOUR SLABS (ht : 12½" to 13½" long) of sandstone each carved with a footprint. In the Old Catalogue they are described as "foot-prints of Hindū gods." (*Old Catalogue* No. 786.)

C. 37. SLAB (9½" by 8½") of Agra sandstone carved with a handprint, supposed to be that of the Prophet. (*Old Catalogue* No. 787.)

C. 38. STONE PRAYER BLOCK (5½" by 3½") called *sijdah-gāh* in Persian and used by the *Shiás* in praying. When prostrating, they touch the stone with their foreheads (*Old Catalogue* No. 789) (cf. Mannucci). *Storia do Mogor*, III, 265, IV, 450, and *Thevenot*, (ed. Amsterdam 1727, III, 380).

C. 39. MARBLE TABLET, in three pieces inscribed with 5 lines of Persian poetry (*Naskhā* characters) stating that a mosque was built in the reign of Akbar by *Shaikh* Abdu-n-Nabī Numānī. The chronogram gives the date as 983 H. (1575 A.D.).

The mosque, which is in a ruined condition, stands on the east side of the Delhi-Muttrā road, not far south of the present Jail. The inscription was

above the main outer archway of the prayer chamber and was removed owing to the dangerous condition of the structure.

C, 40. SPECIMEN OF "PIETRA DURA" WORK found in Delhi Fort.

C, 41. MARBLE SLAB (10' 0" by 2' 0") inscribed with a Persian inscription (*nastalīq* characters) in 28 lines. It was written by one Muhammad Masūm in the 4th year of Farrukh Siyar's reign (1127 A.H.), (1715 A.D.) and records that he possessed a *Panja*, or stone marked with the handprint of the prophet Muhammad ; he tries to prove its authenticity by quoting examples of similar stones. The slab was found at Adhchīnī, near the Qutb, and now stands in the vestibule of the Naubat Khāna.

C, 42. ELEPHANT BRACKET (ht : 2') of red sandstone belonging to a building of the early Mughal period ; found during the excavations at Purānā Qila, in 1914.

C, 43. PILLAR (ht : 8' 7") of red sandstone inscribed with a Sanskrit and a Persian inscription. The latter records a pious endowment of 12 *bighas* of land with two *pucca* wells made by one Lāl Bahādur Singh in connection with a temple erected by the donor near the old Fort, Delhi. The inscription is dated from the time of Akbar II. At the top the pillar is carved with a figure of a cow suckling its young one.

C, 44-45. FRAGMENTS (ht : 6" and 5," respectively) of two red sandstone elephants probably used as brackets in a building ; found during excavations at Purānā Qila, in 1914.

C, 46. A RED SANDSTONE SLAB (ht : 2' 3" by 1' 3½") bearing the inscription "سید عاشق شاہزادہ شطّار" (the holy tomb of Sayyid Ašiq Muhammad Shattār) in Nastaliq characters. The slab was found among the debris during excavations at Purānā Qila, Delhi, in the year 1914.

C, 47. AN INSCRIBED SLAB of stone (1' 5" by 1' 1"). The inscription dated the 12th year of the reign of the emperor Aurangzeb records the erection of a well by a lady Dilpasand.

#### Section D.—Furniture and Miscellaneous objects.

D, 1. ARMCHAIR of carved wood, painted and gilt, said to have belonged to the Delhi Palace. (*Old Catalogue No. 137.*)

D, 2. ARMCHAIR of carved and gilded wood with velvet cushions, said to have belonged to the Delhi Palace. (*Old Catalogue No. 137.*)

D, 3. ARMCHAIR (in pieces) of pierced white marble, painted and gilt, said to have been manufactured at Jaipur in Rajputana and to have belonged to the Delhi Palace. (*Old Catalogue No. 430.*)

D, 4. ARM-PIECE of a chair of pierced white marble, said to have belonged to the Delhi Palace. (*Old Catalogue No. 833 ?*)

D, 5. BACK-PIECE of a chair of carved white marble, said to have belonged to the Delhi Palace. (*Old Catalogue No. 833 ?*)

D, 6-8. Three TABLE TOPS of white marble, said to have belonged to the Delhi Palace.

D, 9. MUSICAL CLOCK of carved ivory and wood, inlaid with mother-of-pearl. The central panel beneath the face contains a crest with three ostrich plumes, apparently that of the Prince of Wales. It is said to have belonged to the Delhi Palace, and is stated in the Old Catalogue to have been presented to Jahāngīr. Judging from its style, however, it seems to be a work of the 18th century. Possibly it was presented to Mirzā Jahāngīr, the son of Akbar II, who died at Allahabad in A.D. 1832, and was buried at Nizāmu-d-Din. (Old Catalogue No. 327. Cf. Heber, *Journey through Upper India*, Vol. I, p. 554.)

D, 10. TOILET BOX of wood decorated with mirrors and miniatures of notable Muhammadan buildings in a framework of ivory and ebony. Two of the miniatures represent churches. It was manufactured at Delhi and presented to the Municipal Museum by Lālā Mahesh Dās, a resident of that city. (Old Catalogue No. 329.)

D, 11. \* PRAYER CARPET (Arabic *musalla*) of the Mughal period consisting of ten divisions.

D, 12-14. Three stone CARPET WEIGHTS (Persian *mīr-i-farsh*) of different sizes. No. D 13 is of jasper, and Nos. D 12 and D 14 of a kind of granite called *sang-i-abrī* in Persian.

D, 15-16. TWO EMBROIDERED FANS<sup>1</sup> (Hindi *sūrajmukhī*, literally "sun-flower") attached to silver-encased staffs, said to have belonged to the Delhi Palace. The flounces are modern. (Old Catalogue No. 28.)

D, 17. STANDARD (cf. J. 62 and note thereon) with a copper fish surmounted by a hand of the same metal. It was preserved in the Lahore Museum till January, 1908, when it was transferred to Delhi. The right of carrying such fish standards (Persian ماهی صرائب) was a privilege conferred by the Mughal emperors and other princes on distinguished nobles. Among the honours bestowed on Dupleix by Muzaffar Jang was that of having the fish carried in front of him. According to Valentijn, the fish standard and similar *insignia* were placed on elephants. The Mughal emperors themselves had a great number of standards with various symbols carried in front of them.

Bernier refers to this custom in the following passage:—"Devant eux (les Manseb-dars) marche pompeusement ce qu'on appelle le Kours<sup>2</sup> (Persian قرس) ; ce sont plusieurs figures d'argent, portées sur le bout de certains gros bâtons d'argent fort beaux et fort bien travaillez ; dont il y en a deux qui representent deux grands poissons ; deux autres qui representent un Animal

\* On loan from the Director-General of Archaeology in India.

<sup>1</sup> *Sāyābān* *āʃlabgīr*. *Aīn-i-Akbarī*, p. 50.

<sup>2</sup> The late Mr. W. Irvine in a letter dated 5th May, 1909, writes:—

"le kours. Would not this be pronounced by Bernier 'Kour' (with the *s* silent as in French)? See *Army of the Indian Moghuls*, p. 205. I fancy there is little doubt that Bernier was alluding to the *چار*, *Qār*, under command of the *Qāribeg*. Thus I should prefer to take the Turkish *چار* and not the Arabic and Persian *قرص* —(a disc, the sun etc.), as the origin of Bernier *Cours* [not *kours*] —see Constable's edition, p. 371."

fantastique d' horrible figure qu'ils appellent Eiedeha (Persian *ئەدەھا* a dragon), d'autres qui representent deux Lions, d'autres deux Mains, d'autres des Balances, et ainsi je ne sais combien d'autres figures dont ils font leurs Mystères."

(Cf. Valentijn, *Levens der Groot Mogols*, p. 299. Bernier, *Voyages* (Amsterdam 1699), Vol. 11, p. 49; English translation (Constable), p. 266; and *Ain-i-Akbari* (Blochmann), p. 50, footnote, Irvine, *Army of the Indian Moghuls* (1903), pp. 31-34, and Colonel Sleeman, *Rambles and recollections* (ed. V.A. Smith I, p. 65).

D, 18. CAPITAL (ht : 6") of a dwarf pillar of white marble elaborately carved and inlaid with conventional flowers in *pietra dura*.

D, 19. BOWL with cover of white marble inlaid with gold and jewels.

D, 20. COVER of a bowl of chalcedony carved and fluted, originally inlaid with jewels. Knob broken. Signor Menegatti, who was brought out from Italy in connection with the restoration of the *pietra dura* work of the Diwān-i-Ām, has kindly supplied the following note on this object: "The present cover, the base of which is wanting, is of chalcedony (white agate) and probably of the species which is found in Volterra in Italy, because I find in the collection which I brought with me from Italy some pieces that are very similar to it. The work on the cup has been executed with the *castelletto*, a tool which resembles a lathe, and in which very small copper-wheels are used. These wheels are sprinkled with hard sand mixed with water, and, being revolved at great velocity, they cut away those parts of the stone which are to be removed. This work may have been executed by a native workman, as I have noticed that natives use, for working hard kinds of stone, small wheels made of lac and grains of flintstone or of ruby. But by this system it is impossible to obtain perfect work, and, as the cup has several imperfections, I infer the workmanship of it to be Indian, but the stone to be from Volterra, as I have said above, because here in India such chalcedonies are only to be had in very small fragments, whilst in Italy very large pieces are found." The object is probably identical with the cover of a cup said to originate from the Delhi Fort. (*Old Catalogue* No. 417.)

D, 21-23. THREE POISON (?) PLATES of green enamelled pottery said to have belonged to the Delhi Palace. "It was believed that these poison plates or *ghoris* would break if there was any poison mixed with the food that was placed on them. They are of Chinese manufacture, and are supposed to have been originally made in imitation of jade. They were largely used in India and indeed throughout the Muhammadan world."<sup>1</sup> D, 22 bears on its reverse the words, "a gift from the Emperors of China."

D, 24. VASE of green majolica carved with a raised decorative design above a conventional border of leaves, handles with pendant rings (one broken) and a wreath in high relief round the neck.

D, 25. DAGGER SHEATH of green agate said to originate from the Delhi Palace. (*Old Catalogue* No. 403, where it is erroneously stated to be made of jasper, Persian *sang-i-yashab*.)

<sup>1</sup> J. P. Thompson, *Catalogue of Loan Exhibition of Antiquities, Coronation Durbar, 1911*, p. 56.

D, 26. PEACOCK of copper originally gilt. Head missing. In the old catalogue it is stated to originate from the Delhi Fort and to have belonged to the Peacock Throne of Akbar II (1806-1837). (*Old Catalogue* No. 454.)

D, 27. CHINESE WATCH, apparently belonging to the toilet box. (See above No. D, 10 and *Old Catalogue* No. 329.)

D, 28.\* QURĀN. Written on a strip of paper 22' 4" in length by 3 $\frac{1}{4}$ " in width. The Qurān is written in minute letters, and forms the ground which sets in relief the larger central script, which consists of some of the names of God, and certain pious ejaculations. A space of 3' 5" at the beginning is ornamented with gilded scroll-work, but here the Qurān is written in the 'body' of the larger letters of the central script. On the margins are given certain of the *Sūras* (headings) of the portions quoted, with the number of the verses they contain, as well as the number of the *juz* or parts, into which the Qurān is divided. The writer, whose name is stated, was "Ibrāhīm, son of Abdul Azīz of Astraba [d.]," a city in Persia, and the date given is "the end of the month of Muharram of the year 957 A. H. (1550 A. D.)"

D, 29. \*BETEL DISH (Mughal period).

D, 30. COPPER UTENSIL found in the recent excavation between the Dīwān-i-Ām and Rang Mahal.

D, 31. COPPER UTENSIL found in the recent excavation between the Dīwān-i-Ām and Rang Mahal.

D, 32. COPPER UTENSIL found in the recent excavation between the Dīwān-i-Ām and Rang Mahal.

D, 33. COPPER UTENSIL found in the recent excavation between the Dīwān-i-Ām and Rang Mahal.

D, 34. POWDER HORN (Mughal period) of white jade, jewelled. Presented by Mr. Imre Schwaiger, of Delhi.

D, 35.\* JEWELRY OF ZĪNAT MAHAL, wife of Bahādur Shāh II, the last titular Emperor of Delhi, in 9 pieces.

D, 36. COPPER PLATE from Ratwal in the Meerut district. The name of the Chief who issued this charter was Chāhadadeva. The fragment contains the name of Prithī Rāj (cf. H. 41), the last Hindū ruler of Delhi and Ajmer, but does not show what the connection between Chāhadadeva and Prithī Rāj was. The name Chāhadadeva appears on some of the coins of Shamsu-d-Din Altamish (1210-1236), together with that of the Sultān. Presented by Mr. J. R. Pearson, I.C.S.

D, 37.\* THE TOSHA-I-UQBA ("Provision for the next world"). Contains the names of God inlaid in silver letters on metal plates in the *naskh* style. This was made in 1682 A.D. during the reign of Aurangzeb. A similar example exists in the Edward Museum, Bhopal.

D, 38.\* EMBROIDERED KHILAT or robe of honour.

\* On loan from the Director-General of Archaeology in India.

"The *khilats*, as they were called, were given to everyone who was presented at court. After presentation to the Emperor, the person honoured with the *khilat* retired and was clad in the vestments he had received. The *khilats* consisted of a number of pieces which varied with the importance of the person receiving them, and on rare occasions the Emperor, as a special mark of favour, conferred articles of dress which he had worn himself."

D, 39.\* ARTICLES OF CLOTHING (three pieces) which formerly belonged to Zinat Mahal, the principal wife of Bahādur Shāh II.

D, 40. VISITORS' BOOK, of the Coronation Durbar Loan Exhibition of Antiquities. The first page bears the signatures of Their Imperial Majesties KING GEORGE V and QUEEN MARY.

D, 41. ROSE-WATER SPRINKLER (*Gulāb Pāsh*), the property of Bahādur Shāh II.

D, 42. TUREEN in 3 pieces.

The property of Bahādur Shāh II.

D, 43. QALAMDĀN (pen box), with ink-pot, lid, and scissors.

The property of Bahādur Shāh II.

D, 44. TWO POWDER HORNS, the property of Bahādur Shāh II.

D, 45. FOURTEEN PLAYING CARDS, painted by Yāqūb Khān of Delhi, the property of Bahādur Shāh II.

D, 46. MINIATURE OF ZĪNAT MAHAL, taken from her private rooms by Colonel Tytler on the capture of the palace, during the Mutiny.

D, 47. PHOTOGRAPH OF BAHĀDUR SHĀH II. This is probably unique.

D, 48. PORTRAIT OF SERGEANT MAJOR GORDON, "the mutineer."<sup>1</sup> He is said to have been found inside the city with the rebels.

D, 49. CRYSTAL HUQQA MOUTH-PIECE. The property of Bahādur Shāh II.

D, 50. THIRTY-TWO CHESS MEN found in the Palace after its capture in 1857.

D, 41 to 50 were acquired for the Museum in England by Mr. J. P. Thompson, I.C.S., from families whose members took part in the siege of Delhi, 1857.

D, 51.\* SILK EMBROIDERED TURBAN RIBBON. The ribbon measures 6' 6" long by 1½" broad, and embroidered on it is the following sentence, repeated nineteen times:—

"This head of Azhar be sacrificed for Muhammad Shāh." It is not known who Azhar was, but it seems probable that this ribbon belonged to him. Muhammad Shāh was Emperor of Delhi from 1719-1748.

\* On loan from the Director-General of Archaeology in India.

<sup>1</sup> "But all the enemies were not natives: one of the most active of the mutineers was a European—a discharged soldier of the 17th Foot—who had resided at Meerut. This man turned Mahomedan, and assumed the name of Abdulla Beg. He became a resident at Delhi on the arrival of the mutineers, and immediately identified himself with them, and became virtually a leader and adviser. It was under his advice that the King issued *perswāns* calling on regiments to join the King's forces." [Metcalfe. *Two native narratives of the Mutiny at Delhi*. P. 60, Constable, 1898.]

D, 52. TROUSERS OF KIMKHĀB (brocade) belonging to Bahādur Shāh II, the last Emperor of Delhi.

D, 53. COAT OF SILK JĀMAWĀR belonging to Bahādur Shāh II, the last Emperor of Delhi.

D, 54. FOOT CARPET of brocade found in the Delhi Palace after its capture in 1857.

D, 55. DOPATTA<sup>1</sup> of white muslin inwoven with gold threads and furnished with a gold embroidered margin and gold fringe, belonging to Zinat Mahal, the last Queen of Delhi, and found in the Delhi Palace after its capture in 1857.

D, 56. DOPATTA of muslin, gray coloured and with gold embroidered margin, belonging to Zinat Mahal, the last Queen of Delhi, and found in the Delhi Palace after its capture in 1857.

D, 57-58. TWO KHWĀNPOSH<sup>2</sup> of muslin, red coloured and embroidered with gold, belonging to Zinat Mahal, the last Queen of Delhi and found in the Delhi Palace after its capture in 1857.

D, 59. DIVIDED SKIRT of orange coloured satin with blue hem, belonging to Zinat Mahal, the last Queen of Delhi and found in the Delhi Palace after its capture in 1857.

D, 60. SKIRT of yellow brocade with striped hem, belonging to Zinat Mahal, the last Queen of Delhi and found in the Delhi palace after its capture in 1857.

D, 61. SKIRT of red damask with gold embroidered margin belonging to Zinat Mahal, the last Queen of Delhi and found in the Delhi Palace after its capture in 1857.

D, 62. TALISMAN SILVER RING of Bahādur Shāh II.

D, 63-64. TWO SMALL GOLDEN RINGS sent as a present to Zinat Mahal.

D, 65-66. TWO PIECES of Bahādur Shāh's China (Imitation Worcester Ware).

D, 67. TOILET BOX of carved wood with eight miniature paintings found in the palace after its capture in 1857.

D, 68. HUQQA STAND (in two pieces) of zinc inlaid with silver. It is said to have belonged to Akbar Shāh II, by whom it was used when riding on an elephant. No one except the Emperor was allowed to smoke his huqqa on an elephant and this specimen seems to have been made especially for the purpose.

D, 69. SHĀMIYĀNA (canopy) of red velvet embroidered with gold.

D, 70. ITRDĀN (perfumery box) of ivory.

D, 71. TWO THUMB GUARDS of jade.

<sup>1</sup> Literally two breadths; a sheet of cloth thrown loosely over the shoulders.

<sup>2</sup> A piece of cloth, usually square, for covering a tray.

D, 72-73. TWO OLD CHINESE JARS.

D, 74. OLD CHINESE VASE.

D, 75-80. CHINA PLATES.

D, 81-91. GHORIS or so called "Poison Plates."

D, 92.\* EARTHEN JAR belonging to the period of the Ādil Shāhī dynasty of Bijapur and similar to one now in the Asar Mahal Bijapur. Jars of this type were used for pickling and storing sugar and rice. They are still used at the Dargāh of Khwāja Amīru-d-Dīn at Bijapur for the same purpose.

D, 93. FOUR PIECES OF BRASS SWINGS.

D, 94. CHASED COPPER BOWL and lid; found nine feet below the surface in Hamilton Road, Delhi.

D, 95. COPPER PLATE; found nine feet below the surface in Hamilton Road, Delhi.

D, 96.

D, 97. COPPER LID, found nine feet below the surface in Hamilton Road, Delhi.

D, 98. EARTHEN VESSEL found during the Archaeological excavations at Kotla Firoz Shāh, Delhi, in 1914.

D, 99. CLOCK DIAL of silver belonging to the Nawābs of Oudh. The hours are marked by the 12 Imāms of Shī'a faith, and the minutes by sixty martyrs who fell at Karbala on the occasion, which is commemorated by the Muharram ceremonies observed by the Muhammadans. The centre of the dial is occupied by various signs and inscriptions, one of the latter recording that it was invented by Amjad Ali Shāh (Nawāb of Oudh 1842-47 A.D.). The other inscriptions are of a religious nature. The signs and the letters written disconnectedly probably have some astrological meaning, not apparent. There are also the engravings of two scimitars, a crown and a fish. This last, which was the royal insignia of the Nawābs of Oudh is inscribed with prayers to God on behalf of Nawāb Amjad Ali Shāh.

Presented to H. E. Lord Hardinge for the Delhi Museum of Archaeology by Hakīm Sayyid Abbās Ali of Palwal.

D, 100. MARBLE CHAIR.

D, 101. BRASS CELESTIAL SPHERE.

D, 102. BOWL, China, blue and white decorated with five clawed imperial dragon.

D, 103. ANOTHER similar to above.

D, 104. BOWL, China, blue and white with pious ejaculations written around lip and in centre.

D, 105. OX BLOOD VASE.

D, 106. ANOTHER similar to above.

D, 107. FOURTEEN PACHCHISI men of ivory.

\* On loan from the Director-General of Archaeology in India.

D, 108. SMALL IVORY BRASS bound perfume box.

D, 109. TIBETAN PRAYING WHEEL of brass.

D, 110. CARVED JADE SLAB.

D, 111. FOUR IVORY BED POSTS.

D, 112. GHORI PLATE inscribed with the name of Shāh Shujā, the second son of the Emperor Shāhjahān.

D, 113. GHORI PLATE.

D, 114. A GHORI PLATE dated 1138 A. H. (1725-26 A.D.).

D, 115.\* THREE ASTROLABES (for description of these three astrolabes see Memoirs of the Archaeological Survey of India No. 12 by Mr. G. R. Kaye).

D, 116.\* CELESTIAL SPHERE inscribed with the name of Ziāu-d-Dīn Muhammad, son of Mullā Qāsim Muhammad, son of Hāfiẓ Isā, son of Shaikh Allahdād Humāyūnī and the date 1087 A.H. (1676 A.D.).

D, 117. FRAGMENTS OF INDIAN POTTERY of the early Mughal period found in excavation near Sher Mandal at Purānā Qila, Delhi.

D, 118. A CHINA PLATE.

D, 119. MOTHER-OF-PEARL powder horn.

D, 120. GHORI BEARD WASHER.

D, 121.\* FILTER VESSEL of the Emperor Aurangzeb. It bears an interesting inscription which runs as follows :—

آب مقطور سنگ صافی اورنگ زیب عالمگیر پادشاه عاری سنه ۱۰۸۰

*Translation.*

"Distilled water of the filter stone of Aurangzeb Ālamgīr, the King Champion of Faith. The year 1080 (1669-70 A.D.)."

The vessel was used by the Emperor for the purpose of purifying water while in camp. It is carved out of one piece of stone and its chief characteristic is that when immersed in a bucket of water it allows only pure water to percolate inside through its fine pores, while all impurities are carefully excluded.

D, 122. A COPPER VESSEL containing 106 old billon coins found during the excavations of Block No. 159 (formerly known as Firozabad) of the New Capital City at Delhi on the 1st September 1922.

Presented by the Deputy Commissioner, Delhi.

D, 123.\* HUQQA OF ZINC ornamented with Bidrī work.

D, 124.\* SURĀHĪ OF ZINC ornamented with Bidrī work.

D, 125.\* UGĀLDĀN (spitting pot) of zinc ornamented with Bidrī work.

D, 126.\* ASTROLABE.

\* On loan from the Director-General of Archaeology in India.

D, 127.\* MIRROR FRAME, of green jade. In front, sunk panel for reception of glass, surrounded by foliate border in relief. On back, similar foliate border enclosing flower design with clouds treated in Chinese fashion. The design closely resembles work of Shāh Jahān's reign (e.g., on dado of Tāj Mahal at Agra). At the top and bottom of the frame, in the centre, are little projections with small holes, probably for hanging the mirror against a wall. The frame measures  $7\frac{1}{4}$ " by  $6\frac{1}{4}$ " excluding the projections mentioned above.

D, 128.\* DAGGER HANDLE of dark green jade, measuring 5" by  $2\frac{1}{2}$ ", curved at the lower end and ornamented with silver inlay work.

D, 129.\* TREFOIL SCENT BOX (*itrdān*) of white jade containing three compartments adorned with foliate designs in relief. A superb piece of workmanship of late Mughal period. It measures  $4\frac{1}{2}$ " by  $2\frac{1}{2}$ ".

D, 130.\* THIRTY PIECES OF MARBLE JĀLĪ WORK.

D, 131. SPECIMENS OF GOVERNMENT OF INDIA POSTAGE STAMPS issued between 1865 and 1876.

D, 132.\* 23 PERSIAN TILES, purchased from the Nelson Wright Collection.

D, 133.\* 8 PERSIAN VASES, purchased from the Nelson Wright Collection.

D, 134.\* A SPOUTED POT of green jade ornamented with beautiful carving.

D, 501.† HUQQA STAND of white marble said to have been used by the Emperor Akbar II (1806-1837) on moonlight nights in the MAHTĀB ("Moonlight") BĀGH in the Palace. This garden lay to the west of the Hayāt Bakhsh garden (cf. above C. 28).

D, 502.‡ PERSIAN QALAMDĀN painted with a scene of a battle. It contains an inscription written in ink at the bottom to the effect that it was the Qalamdān of Wazīrship presented by Nādir Shāh to Nizāmul Mulk Āsaf Jāh.

### Section E.—Arms.

E, 1. CANNON (1 $\frac{1}{2}$ " bore, 2' 4" over all) of bronze, muzzle-loading, with six moulded bands, mounted on fully-equipped carriage.

E, 2. TOY CANNON (1 $\frac{1}{4}$ " bore, 1' 7" over all) of brass, said to have been found in a well. It was acquired for the old museum by the Municipal Committee. (*Old Catalogue* No. 964.)

E, 3. TOY CANNON (4" bore, 7 $\frac{1}{2}$ " over all) mounted on a miniature carriage.

E, 4-24. TWENTY-ONE SPEARS said to have come from the Fort.

"The ordinary cavalry lance (*neza* or *bhālā*) had a bamboo shaft and a small head, while the heavier *barchhā*, largely used by the Marathas, had

\* On loan from the Director-General of Archaeology in India.

† On loan from Khwāja Mahmūd Husain of Delhi.

‡ On loan from Sir Harcourt Butler, K.C.S.I.

a steel shaft. All these lances have wooden or bamboo shafts. The cavalry lance, as some of the pictures show, was not held in rest, but lifted above the head at arm's length. Those with short shafts and long, barbed heads are of the kind known as *ballam*, and were probably used as javelins. Some have heads of a similar type with more or less pronounced barbs, but are considerably longer. Such heads are found on the steel shaft of the lance known as *sāṅk* or *sāṅg*. On the other hand, we sometimes find this term or *sīlārah* applied to lances with the broad guarded heads, of which there are two examples. One is like the type known as *girih kushā* (knot-unraveller)."

E, 25-39. FIFTEEN SABRES.

"The word *sabre* may be used for all curved cutting swords, of which what is known in the west as the scimitar is the extreme but most characteristic type. The curved cutting sword is known as *talwār* (Hindi), *shamshēr* (Persian) or *tegh* (Arabic). The word scimitar is probably a corruption of *shamshēr*. These swords were used purely as weapons of offence. Such guarding as was required was done with the shield."

E, 40-42. Three Rājpūt daggers (*katār*). (*Old Catalogue* No. 938.)

E, 43. SWORD STICK. *Guptī* (concealed), is the term applied to sword sticks.

E, 44-45. TWO PISTOLS.

E, 46-49. FOUR HELMETS, two of steel, one of iron and one of brass. The brass helmet is a specimen worn by the body-guard of Ranjit Singh, the great Sikh Rāja of the Punjab (died in 1839). This appears from the inscription in Persian characters which it bears.

اَللّٰهُمَّ  
رَزِّقْنَا مَنْ كَرِدَ نَادِرَ خَمْسَهِ  
فَقْعَ دَا شَهِيدَ  
سَمْوَتٌ ۱۸۹۵

"May the Eternal help us!  
Armour was considered as life by the  
Nādirah<sup>1</sup> (or Nādirī) Khālsa. (?)  
Victory or Martyr[dom]!  
In the year 1895." [Samvat] (1838, A.D.)

The Vikrama year 1895 corresponds to A.D. 1837-38. The armoury in the Lahore Fort contains several similar helmets with the same date and inscription.

E, 50. SWORD.

E, 51, 52. GUPTIS. Cf. E. 43.

E, 53.† DAGGER (*peshqabz*), with arabesque decoration in low relief. The blade bears the legend "The work of Muhammad, the meanest of men."

E, 54.† DAGGER (*katār* or *jamdhār*) with elephant-fight in *bas-relief*.

<sup>1</sup> This word can be read as Nādirah, meaning rare, or Nādirī, after the name of Nādir Shāh and used as a term for troops, just as Haidari after the name of Haidar, the title of Ali, the great champion of Islām. The word Khās in the text is meant for Khālsa (Khālsa), i.e., pure and sincere; it is a term applied to Sikhs in the Punjab. Nādirah Khālsa or Nādirī Khālsa no doubt referred to some special troops of Mahārāja Ranjit Singh.

† Presented by Mr. Imre Schwaiger.

"These daggers are generally called *katārs*. If there is a distinction between the *katār* and the *jamdhār* it is that the former has a curved and the latter a straight blade. The straight-bladed form is sometimes found with gauntlet hilts, and the gauntlet swords (*patta*) are only a development of these gauntlet-hilted daggers."

E, 55-57. THREE SWORDS.

E, 58. DAGGER CRUTCH (*Gupṭi-asā*) inlaid with silver. These were used for leaning on, when in a sitting posture.<sup>1</sup>

E, 59, 60. TWO BATTLE AXES.

E, 61. EIGHT BLADED MACE (*gurz*), with steel shaft and brass head.†

E, 62. DAGGER (*Peshqabz*).

E, 63. CANNON BALL found on the battlefield of Panipat.

Presented by Major Buck, I.A., Deputy Commissioner, Karnal.

E, 64, 65. TWO CANNON BALLS found during recent excavations of the Qutb.

E, 66. SPEAR HEAD.

E, 67-68. TWO MATCHLOCKS, one plain and one with stock painted with figures of animals; lock decorated with ivory and mouth with gold inlay; barrel decorated in relief in imitation of damascening.†

E, 69.† SCIMITAR.

E, 70.† COAT OF MAIL (*Zirih*).

E, 71. SABRE OF AURANGZEB, with its blade inscribed with the names of God and Alī and engraved with a miniature umbrella, an emblem of royalty, inlaid in gold. The punch mark near the hilt reads "Ālamgīr Bādshāh Ghāzī 1112 A.H. (1700 A.D.)." The hilt with cross guard and circular pommel, and inlaid with silver and gold is not the original one, which is said to have been sold to the Baron Rothschild.

E, 72. NĀGĀ SWORD, with straight blade, and the hilt furnished with knuckle guard and spiked pommel.

E, 73. JAMBIA (dagger) inscribed in relief with the name of Shāh Tahmāsp Safwī, King of Persia and dated 947 A.H. (1540 A.D.). The inscription also records that it was made by one Muzaffar Shāh of Kāshān (a city of Persia).

E, 74. SCIMITAR, gold inlaid and with the hilt furnished with cross guard and circular pommel. The inscription on the blade invokes the help of Shaikh Abdul Qādir Jilānī, the most popular saint in the Muhammadan world.

Presented to the Chief Commissioner, Delhi, by M. A. H. Haqqānī as a gift to the Delhi Museum.

E, 75-76. TWO SABRES with knuckle-guard and spiked pommel hilts found buried in Alāuddīn's college during the conservation of that building in 1914.

<sup>1</sup>Presented by Mr. Imre Schwaiger.

E, 77. CAMEL GUN, received from the Fort Armament, Delhi, in 1914.

E, 78. ROUND SHOTS (19) shells (3) and pieces of shells, found near the Kashmīri Gate, Delhi, in 1914.

E, 79. BROKEN SWORDS (three), found in the excavations at Purānā Qila, Delhi, in 1914.

E, 80. STEEL HILT of a sword, found in the excavations at Purānā Qila, Delhi, in 1914.

E, 81. BAYONETS (two) found in the excavations at Purānā Qila, Delhi, in 1914.

E, 82. ROUND SHOT, found in the excavations at Purānā Qila, Delhi, in 1914.

E, 83.\* SABRE with silver inlaid hilt furnished with cross guard and circular pommel. The inscription on the back of the blade contains the name of the Emperor Akbar.

E, 84.\* SABRE with its blade chased at the lower end and silver hilt furnished with cross guard and circular pommel.

E, 85.\* STRAIT SWORD with gold inlaid hilt furnished with knuckle guard and circular pommel.

E, 86. CARABINE, Enfield, manufactured at the "Tower" London, in 1857.

E, 87. RIFLE, Enfield, manufactured at the "Tower" London, in 1860.

E, 88. RIFLE, Enfield, manufactured at the "Tower" London, in 1857.

E, 89. RIFLE, country manufacture.

E, 90-91. TWO PISTOLS, English manufacture, dating about 1850-60.

E, 92. PISTOL, country manufacture.

E, 93-94. TWO SABRES, frontier manufacture, with cross guard pistol hilts. The blades at the hilts are inscribed with a religious inscription.

E, 95. SABRE, with the lower half of its blade beautifully chased, and pistol hilt with knuckle-guard and wooden grip. The inscription on the blade near the hilt records that it was made by one Yāqūb for Amir Sher Ali.

E, 96. SCIMITAR, frontier manufacture, with hilt provided with knuckle guard and ivory grip.

E, 97. INSCRIBED SWORD of Khān-i-Jahān. The inscription on the back of the blade refers to Khān-i-Jahān Bahādur Zafar Jang Kokaltāsh and gives the name of the sword as "*Ālamsitān*" (conqueror of the universe). It ends with a few disconnected letters and figures having some mysterious meaning.

Khān-i-Jahān Kokaltāsh, whose real name was Mīr Malik Husain, was the son of Mīr Abul Maālī Khawāfī and a foster-brother of the Emperor Aurangzeb. He was deputed by Aurangzeb to pursue Dārā Shikoh after

\* On loan from the Director-General of Archaeology in India.  
Nos. E, 85-E, 96 formerly belonged to the late Sardār Aiyūb Khān of Kabul.

the latter's defeat and flight to the Punjab, and brought the prince as a prisoner to Delhi after he was arrested in Sindh. He was appointed governor of the Deccan in 1670 A.D., and raised to the rank of 7,000 with the title of Khān-i-Jahān Bahādur Zafar Jang Kokaltāsh in 1697 A.D.

E, 98. AN OLD ELEPHANT GUN.

Presented by Mrs. Vanrenan, Agra.

E, 99. BRASS GUN found embedded in the floor of Burn Bastion, Delhi.†

E, 100. THE SAME.†

E, 101. A SUIT of Saracenic armour in eight pieces, made of steel and inlaid with gold.

E, 102.\* DAGGER with handle of light green jade. The blade of the dagger measuring 10 $\frac{1}{2}$ " by 1 $\frac{1}{2}$ ", is of *faslād* with very fine *jauhars* (Damacene marks) and is ornamented at the hilt with gold inlay. The handle measures 4 $\frac{1}{2}$ " by 2" and terminates in the head of a ram, the eyes of which were originally set with jewels.

E, 501.‡ BATTLE AXE (*Tabar*).

This form of axe was known as the "crow's beak," (*zāghnol*). Used by the grandfather of the present owner during the Mutiny.

E, 502.‡ BOW (*kamān*) (unstrung) and fourteen arrows (*tīr*). Bows are found of horn, wood, ivory and sometimes of steel. They sometimes bear a motto, such as, "may the result be fortunate," i.e., "may the arrow find its mark." Bow Strings are generally made of strands of silk whipped round with gut. The bow was the favourite weapon of the Mughal horseman.

This bow was used by the grandfather of the present Nawāb of Pataudi during the Mutiny, on the side of the British.

E, 503.† SABRE with broad blade and hilt inlaid with gold.

These broad-bladed sabres are known as *tegža*. On the back of the blade is inscribed "This *tegža* belongs to Shaikh Habibullah Ashja-i-Jang, the *baktar posh* (or man clad in armour)." Used by the grandfather of Nawāb Muhammad Ali Khān of Pataudi on the side of the British during the Mutiny.

### Section F.—Seal-stones and Signets.

These seals are entered in the Old Catalogue (No. 278) as "6 seals of rebels of 1857, from Commissioner's office." The sixth stone apparently disappeared in the Old Museum.

F, 1. RECTANGULAR SEAL STONE (03 by 0 m. 024) of cornelian with inscriptions in Persian: "Rājāh Nāhar Singh Bahādur A. H. 1245" and in Nāgari: "Sri-Sitā-Rām-Ji Sahāy Rājā Nāhar Si[n]gh Bahādur." The seal belonged to Rāja Nāhar Singh of Ballabgarh who took part in the Mutiny.

† Presented by the Municipality, Delhi.

\* On loan from the Director-General of Archaeology in India.

‡ On loan from Nawāb Muhammad Ali Khān of Pataudi.

F, 2. ELLIPTICAL SEAL STONE (0 m. 018 by 0 m. 013) of jasper with inscription in Persian : " *Rājā Nāhar Singh Bahādur A.H. 1245.*" Cf. above No. F, 1.

F, 3. RECTANGULAR SEAL STONE (0 m. 015 by 0 m. 012) of green *aqua marina* with inscriptions in Roman : " *Rāja Nahur Sing Bahādor A.D. 1856,*" in Persian : " *Rājā Nāhar Singh Bahādur A.H. 1273,*" and in Nāgarī : " *Rājā Nāhar Singh Bahādur 1913.*" Cf. above No. F, 1.

F, 4. ELLIPTICAL SEAL (0 m. 023 by 0 m. 016) of cornelian with inscription in Persian : " *Mirzā Muhammad Nasiru-d-Din Haidar Bahādur Aulād-i-Tīmūr A.H. 1251.*"

F, 5. RECTANGULAR SEAL (0 m. 015 by 0 m. 013) of cornelian with inscription in Persian : " *Bahādur Jang Khān Walad Ismāīl Khān A.H. 1230.*"

F, 6. SEAL of the Imperial library of Aurangzeb.

F, 7. SEAL of the time of Shāh Ālam or Bahādur Shāh I (1707-1712).

F, 8. COPPER SEAL of Zain Khān, a friend of Muhammad Āzam Shāh (1707-8 A.D.) dated the 1st year of his reign and 1119 A.H. (1707 A.D.).

Presented by Lt. Col. H. C. Beadon.

F, 9. STONE SEAL of Sharfuddaula Sharful Mulk Ghulām Rizā Khān Bahādur Sharāfat Jang, dated 1267 A.H. (1850-51 A.D.).

F, 10. STONE SEAL engraved with an extract from the *Qurān* (Sūra 112) and a pious ejaculation.

F, 11. COPPER SEAL bearing a *Panja* mark and engraved with the attributes of God and names of Muhammad and Ali.

F, 12. SEAL IMPRESSIONS (more than one hundred) of European and Indian officers of the latter Mughal period.

F, 1.† THE TOOL-CHEST of BADRU-D-DĪN Ali Khān of Delhi, the most famous of Indian seal-engravers. " The drill at the top is worked with a bow, held in one hand. The stone is imbedded in wax, fixed at the end of short stick, which the engraver holds in the other. The ring at the back on the right is used to hold a vessel, containing powdered corundum stone, which is mixed into a paste with a little water, and applied to the surface which is to be engraved. The other ring holds a small vessel for water."

F, 2.† FIFTY-FIVE TOOLS belonging to the above.

F, 3.† SEVEN SPECIMENS OF SEALS engraved by Badru-d-Din.

### Section G.—Old documents such as Farmāns, Sanads, etc.

" The word *farmān* (firman) signifies a command, and is applied to patents of rank, deeds of grant and other documents which required the imperial seal."

A *farmān* was usually in the following form. It began with a dedication such as the Bismillah (" In the name of God, the merciful, the compassionate ") Below the dedication, but above the body of the document, came the *Tughrā*

† On loan from M. Zahru-d-Din Khān of Delhi.

which took the place of the sign manual, and gave the name and titles of the king in the ornamental *nas̄īl* character, and the Great Seal. Under the Mughals, the great seal gave the name and titles of the ruling Emperor in the middle, and in small circles round it, the names of his ancestors up to Timūr. Below the *tughrā* and the seal, came the text of the document.

On the reverse, we find extracts from the State records, relating to the patent or grant, notes regarding the checking of the *farmān*, the filing of copies in the different departments concerned, etc., and the seals of officials who dealt with the case. Finally, there is the order for the affixing of the great seal, and a note of the date on which the seal was affixed.

During the palmy days of the Mughal empire, and for some time after the decay had set in, these entries are generally very full, and they show the elaborate system of check and registration which was observed so long as the empire was a reality. Under the last Emperors, these business-like endorsements disappear, and the *farmān* itself, which was formerly written on plain paper, develops into a gorgeous illuminated document, whose imperial character is emphasized by the addition of the umbrella over the great seal.” [J. P. Thompson. *Catalogue of Loan Exhibition of Antiquities, Coronation Durbar, 1911.* P. 37.]

G, 1. ILLUMINATED *FARMĀN* (3' 5" by 2' 1") dated in the second year of the reign of Akbar II on Sunday, the 6th of the month of Safar, corresponding to A.H. 1223 (A.D. 1808) the 15th Farwardī. It contains a string of high-sounding titles, and records that the dignity of a commander of 4,000 foot and 2,000 horse is conferred upon Faujdār Khān together with the title of Rafiq Jang Bahādur which he inherited from his father. (*Old Catalogue No. 574.*)

G, 2. ILLUMINATED *FARMĀN* (2' 1" by 1' 2") dated in the 30th year of the reign of Akbar II corresponding to A.H. 1250 (A.D. 1834) on the 27th of the month of Shawwāl, by which the said king grants to Nāsiru-d-Daula Colonel James Skinner Bahādur Ali Jang the village of Rabupura in perpetual lease. The concluding portion of this *farmān*, in which the king calls on the various officers concerned to act in accordance with his orders, curiously recalls similar passages in some of the ancient title-deeds of the Hindū period. (*Old Catalogue No. 574.*)

For full translations and transcriptions of *Farmāns* G. 1, and G. 2, see pp. 47-55, 1908 Edition of this Catalogue.

G, 3. LETTER FROM BAHĀDUR SHĀH II TO QUEEN VICTORIA, dated 9th Shawwāl, in the 13th year of the reign (1849), stating that he had for many years intended to send his son, Mirzā Jawān Bakht, to Queen Victoria, but that he could not bear to be separated from him, and accordingly sent an impression of his hand. The letter is in three pieces, and the lowest has been written upside down.

The envelope (in separate frame) bears a seal but it is not decipherable. The drawing of the hand is placed above the letter.

Presented by the Punjab Government.

G, 4. **FARMĀN** of the Emperor Shāh Ālam II, dated the 17th Rabīa I of the 22nd year of his reign (1780 A.D.), and conferring on one Husain Bakhsh an estate of 175865 *dams* yielding an income of Rs. 900 out of the *Jāgūr* of one Muhammadī Khān alias Bhajjū Khawās.

G, 5. SANAD, dated the 5th of Rabīa II of the 1st year of Muhammad Shāh (25th February, 1719 A.D.) by which that king confirms Wakil Shaikh Muhammad Rizā in the post of Qāzī of the Pargana of Jalesar, Province Allahabad. The *sanad* bears a seal impression of Mir Jumla who filled the post of Sadrussadūr (Chief Judge) during the reign of Muhammad Shāh.

G, 6. MARRIAGE DEED of Mirzā Shihābuddin and Madārī Begam, executed on the 7th of Shawwāl of the year 1241 A.H. (15th May, 1826 A.D.) under the seal of the grand Qāzī Mirzā Khalilu-r-Rahmān. The marriage was performed through Hāfiẓ Nizām Ali, Wakil and Mirzā Husain Bakhsh and Mirzā Azīmuddin, witnesses, the marriage portion being 5 lacs of rupees, current coinage, one third of which was prompt and the rest deferred. It was found in Delhi Palace after its capture on the 20th September, 1857.

Presented by Mr. Imre Schwaiger.

G, 7. ATTESTATION to the effect that Sarfarāz Khān was brought up by Akbar II, who conferred upon him the title of Habibu-d-Daula Muhibbul Mulk Afzalul Umarā Shamsher Jang and a high post in the Arsenal and the service of the Privy purse. The document bears 16 seal marks and was found in the Delhi Palace after its capture on the 20th September, 1857.

Presented by Mr. Imre Schwaiger.

G, 8. **FARMĀN** of Jahāngīr dated the 17th year of his reign (1622-3 A.D.) and conferring a grant of 130 *bighas* of land in the Pargana of Panipat, Sarkār Delhi, upon a lady named Aimana, daughter of Shaikh Abdur Rahīm, as *madad-i-Maāsh* (assistance of livelihood).

G, 9. LETTER FROM LORD ELLENBOROUGH TO BAHĀDUR SHĀH II, the King of Delhi, informing him of his taking over charge of the duties of Governor General of British possessions in India on the 28th of February, 1842.

G, 10. LETTER OF CONDOLENCE FROM SIR CHARLES METCALFE TO ABUL MUZAFFAR SIRĀJUDDĪN MUHAMMAD BAHĀDUR SHĀH II, the king of Delhi, on the death of his father, dated Agra, the 4th October, 1837.

G, 11. LETTER FROM LORD COLVIN TO ABŪ ZAFAR SIRĀJU-D-ĪN MUHAMMAD BAHĀDUR SHĀH II, the king of Delhi, dated the 22nd August, 1854, regarding restrictions on the practice of killing cows.

G, 12. LETTER FROM LORD AUCKLAND TO ABŪ NASR MUĪNU-D-ĪN MUHAMMAD AKBAR SHĀH II, the king of Delhi, dated the 11th September, 1837, informing the latter of the death of His Majesty the King William IV and the accession of Her Majesty the Queen Victoria to the throne.

G, 13. SANAD conferring upon Sayyid Muhammad Amān Ali Khān a *jāgūr* worth 2,15,660 *dāms* at Pargana Amroha, Sarkār Sambhal, province

**Shahjahanabad.** It bears the seal impression of Āsafuddaula, the grandson of Abul Mansūr, Safdar Jang, and is dated the 29th year of the reign of Shāh Ālam II (1787-8 A.D.).

G, 14. **SANAD** issued by Mirzā Jawān Bakht, the son and heir-apparent of Shāh Ālam II, conferring the rank of 500 and the title of Khān upon one Sayyid Muhammad Bunyād Ali, son of Āzam Khān. It is impressed with the seal mark of the Prince and is dated the 27th year of the reign of Shāh Ālam II (1785-86 A.D.).

G, 15. **MANSHŪR** of Aurangzeb granting one hundred *bighas* of land at Patti Haibatpur in the province of Lahore to a lady named Āisha. It is dated the 12th Rajab of the year 1069 A.H. (8th April 1659 A.D.) and bears the seal impression of Aurangzeb as a Prince. Aurangzeb actually ascended the throne in the year 1068, while his coronation was formally celebrated on the 4th Ramazān 1069 A.H., i.e., less than two months after this **Manshūr** (*Farmān*) was issued.

G, 16. **FARMĀN** of Shāhjahān conferring the post of Sadr of the Sarkārs of Sambhal and Budaon, together with a daily allowance of two rupees, payable from the treasury of Akbarabad, upon Shaikh Fath Muhammad, the son-in-law of Mullā Abdul Latif of Sultanpur. It is dated the 18th year of accession corresponding to 1054 A.H. (1644 A.D.).

G, 17. **FARMĀN** of Dārā Shikoh instructing Rāja Todar Mal to confirm the transference of a property belonging to Shaikh Allahdād, the grandson of Mullā Abdul Latif. It is dated 1060 A.H. (1650 A.D.).

G, 18. **FARMĀN** of Aurangzeb dated the 4th Rabīa I of the 5th year of his reign (17th October 1662 A.D.) and conferring a grant of 100 *bighas* of land in the Pargana of Behat, Sarkār Saharanpur, Sūba Dārul Khilāfat Shahjahanabad, upon a lady named Sāhib Daulat and others as Madad-i-Maāsh (assistance of livelihood).

G, 19. **LETTER** FROM **LORD MINTO** TO **RĀJA RANJĪT SINGH** together with its envelop dated the 1st of October 1808 corresponding to the 10th of Ramazān 1223 A.H. It refers to the conversation of the Mahārāja with Lord Metcalfe, the British envoy in his *Darbar* concerning the encroachment of the Mahārāja upon the Sikh Chiefs residing on this side of the Sutlej under the protection of the British Government.

G, 20. **FARMĀN** of Aurangzeb granting a daily allowance of one rupee payable from the Lahore Treasury, to Muhammad Bāqir, the grandson of Mullā Abdul Latif and a scholar, as a means of livelihood. It is dated the 6th year of the reign of that Emperor (1074 A.H.=1664 A.D.).

G, 21. **FARMĀN** of the Emperor Muhammad Shāh conferring upon Wiqār Khān the post of commandant of the Fort of Ark-i Bandar-i Mubārak Surat, and the title of Beglar Khān. It is dated the 14th Jamada I of the 39th year of his reign corresponding to 1160 A.H. (1748 A.D.).

G, 22. **LETTER** FROM **NĀDIR SHĀH** TO **ZAKARIYĀ KHĀN**, Nāzim of the province of Lahore and Multan. It is dated 1152 A.H. (1739-40 A.D.).

G, 23. AN OLD ATTESTATION to the effect that a piece of land purchased by Mir Sayyid Muhammad in the village of Sadhaura Kalān in the 27th year of the reign of the Emperor Aurangzeb (1683-4 A.D.) and the building erected by him there belongs to his grandson Sayyid Abdul Wahāb. It is dated the 9th of the month of Rabia I, the 5th year of the reign of the Emperor Ahmad Shāh corresponding to 1166 A.H. (14th January, 1753 A.D.).

Presented by Mir Anwār Ahmad of Delhi.

G, 24. SANAD from Najībū-d-Daula Najib Khān conferring the rank of 3000 *zāt* and 2000 *sawārs* and also the title of Khān and Bahādur on Ghāziū-d-Dīn Haidar. It is dated the 10th year of the reign of Shāh Ālam II corresponding to 1182 A.H. (1768-9 A.D.).

G, 25. FARMĀN of Jahāngīr conferring fifty bighas of land on one Firoza Khātūn and others at Sakit in the Sarkār of Qanauj. It is dated the 16th year of the reign of that Emperor corresponding to 1024 A.H. (1615 A.D.).

G, 26. FARMĀN of the Emperor Muhammad Shāh, dated the 10th year of his reign and conferring a grant of the villages of Makramatpur Sakraudha and Yaqutpur on Chait Rāī Qanūngō.

G, 27. LETTER TO THE THĀNADĀRS AND CHAUKİDĀRS, etc. of the dominions of the Hon'ble East India Company instructing them to pass four maunds of lead belonging to Bahādur Jang Khān from Shahjahanabad to Bahadurgarh without exacting any tax. It is dated 16th April 1829, and bears the signature and seal impression of D. Colebrook.

G, 28. FARMĀN of Sultān Abū Sajīd, the grandfather of Bābar, in favour of Sayyid Shādī and Sayyid Sharful Mulk. It is dated 868 A.H. (1463 A.D.)

G, 29. SANAD conferring upon Khiradmand Khān, son of Khudā Bande Khān, the rank of 6500 and 3000 *sawārs* together with title of Amīnu-d Daula Muzaffarū-l Mulk Bahādur Hazabī Jang and also a *pālkī* with fringe an *Alam* and *Naqqāra*. It was issued under the seal impression of Najaf Khān who held the rank of Amīru-l-Umarā during the reign of Shāh Ālam II and is dated 1192 A.H. (1778 A.D.).

G, 30 SANAD conferring upon Husain Alī Khān, son of Khiradmand Khān the rank of 5000 and 200 *sawārs* together with the title of Ruknū-d-Daula Nizāmu-l Mulk Qayām Jang Bahādur and also a *pālkī* with fringe, a standard (*alām*) and a *Naqqāra*. It was issued under the seal impression of Amīru-l-Umarā Najaf Khān and is dated 1193 Hijra (1779 A.D.). It may be remarked that this *sanad* and the *sanad* No. G, 29 were issued by the same man to the father and son, the difference in their issue being only one year.

G, 31. FARMĀN of the Emperor Ālamgīr II conferring upon Budh Singh, the son of Har Karan, the post of Chāudhri of Pargana Kanaund, Sarkār Narnaul, Province Dārul Khilāfat Shahjahanabad. It is dated the second year of the reign of that Emperor (Circa. 1775 A.D.).

G, 32. SANAD of Qamruddin Khān Chīn Bahādur, the prime minister of the Emperor Muhammad Shāh, conferring the village of Kshwarpur upon one Gulāb Rāī Chāudhri. The *sanad* is dated the 9th year of the reign of Muhammad Shāh

G, 33. WARRANT issued under the seal impression of Najābat Ali Khān, an officer of Akbar Shāh II, for the arrest of a thief named Gulāb. It is dated the 29th June 1809.

G, 34.\* SANAD marked with the seal impressions of Saādatmand Khān and Sayyid Ashraf Khān, officials of Shāh Ālam Bahādur Shāh I, and dated the 19th Jamādiū-l-Awwal the year 1121 A.H. (26th August 1709 A.D.). It was issued in favour of Gul Muhammad, the son of Khān Muhammad, permitting him to retain possession of sixty *bighas* of land at the village of Mihri in the Punjab.

G, 35.\* SANAD issued with the seal impressions and signatures of Sadru-s-Sadūr Sadr-i-Jahān Sayyid Muhammad Afzal Khān and Qutbul Mulk Sayyid Abdullah, the prime ministers of the Emperor Farrukhsiyar, granting 40 *bighas* of land to Shaikh Ismāīl, the grandson of Makhdūm Ilmu-d-Dīn Suhrāwārdi at the *pargana* Kulanki in the province of Multan. It is dated the 14th Rabīū-l-Awwal the 4th year of the reign of Farrukhsiyar, corresponding to 1127 A.H. (20th March, 1715 A.D.).

G, 36.\* SALE-DEED dated the 2nd Rabīū-l-Awwal the year 1177 A.H. (10th September, 1764 A.D.), and marked with the seal impression of Shaikh Aziz, the Shaikhū-l-Islām, and Faiz Muhammad and Abdu-r-Rahmān, the Qāzīs respectively. It refers to the sale of a house at Lahore by Hāfiẓ Muhammad Āzam to Muhammad Zarīf.

G, 37.\* SANAD marked with the seal impression of Majdu-d-Daula Abdu-l-Majid Khān and Sayyid Umar Khān, officials of the Emperor Aurangzeb, and dated the 23rd Safar the year 1068 A.H. (30th November 1657 A.D.). It was issued in favour of a lady named Sharifa Bāno and others, permitting them to retain possession of 50 *bighas* of land at the *Pargana* of Mihrabad in the province of the Punjab.

G, 38.\* SANAD marked with the seal impressions of Sayyid Shahāmat Khān and Sayyid Mirak, officials of the Emperor Muhammad Shāh, and dated the 14th Muharram the year 1153 A.H. (11th April 1740 A.D.). It was issued in favour of Sharifa Bāno and others permitting them to retain possession of 50 *bighas* of land at the *pargana* of Mihrabad in the province of the Punjab.

G, 39.\* SANAD marked with the seal impression of Hidāyatullah, son of Sayyid Ahmad Qādirī, the Sadru-s-Sadūr of Shāhjahān, and dated the 27th of Shawwāl the first year of Aurangzeb's reign corresponding to 1069 A.H. (18th July 1659 A.D.). It was issued in favour of Nizāmu-d-Dīn permitting him to retain possession of 85 *bighas* of land at the village of Baddhī Gharīb Rāo, in the province of Dāru-s-Saltānat Lahore.

G, 40.\* PARWĀNA issued with the seal impression of Dāūd Khān, the Sadru-s-Sadūr of Timūr Shāh, the eldest son of Ahmad Shāh Durrānī, appointing Mīr Masūd as a Muazzin of the Jāmi Mosque of Lahore with an allowance of one rupee a day in supersession of Nazar Muhammad who ran away. It is dated 8th Ziqad 1170 A.H. (25th July 1757 A.D.).

\* On loan from the Director-General of Archaeology in India.

G, 41.\* *FARMĀN* of Ahmad Shāh Durrānī, marked with his seal impression and *Tughrā*. It is dated the year 1182 A.H. (1768 A.D.) and was issued to Mullā Sāhib Muhammad, the Shaikhul Islām of Peshawar.

G, 42.\* *FARMĀN* of Mahmūd Shāh, the son of Timūr Shāh, marked with his seal impression and dated the year 1216 A.H. (1801 A.D.). It was issued in favour of Mullā Sharfu-d-Dīn of Peshawar permitting him to retain possession of 20 *Jarībs* (chains) of land in the village of Chakkipatta.

G, 43.\* *FARMĀN* of Shujāu-l-Mulk, the son of Timūr Shāh, marked with his seal impression and *Tughrā*, and dated the year 1218 A.H. (1803 A.D.). It was issued to Bahrām Khān Firoz Kohī, the chief of Afghanistan.

G, 44. SANAD issued under the seal of Sayyid Amjad Khān Sadr-i-Jahān Fidwī Shāh Ālam Bādshāh Ghāzī (I) addressed to the authorities of *Pargana* Jullandur, *Sūbah* Punjab, granting 65 *bīghas* of uncultivated land of the *pargana* to one Niyāz Bāno and others as assistance of livelihood. It is dated 6th Zilhijja (1123 A.H.) of the 5th regnal year (16th January 1712 A.D.).

[resented by C. J. Brown, Esq., Professor, Canning College, Lucknow.

G, 45.\* *NISHĀN* (royal patent) of the prince Muhammad Kām Baksh, dated the 30th year of the reign of Aurangzeb (1687 A.D.) confirming 100 *bīghas* of land upon one lady Saliha from the *Pargana* of Dadri in the province of *Dārul Khilāfat* Shahjahanabad as assistance of livelihood.

G, 46.\* *FARMĀN* of the Emperor Shāhjahān dated the 2nd year of his accession confirming 25 *bīghas* of land from the village Doodpur in the *Pargana* of Kol (now Aligarh) upon Shaikh Hātim and others, the heirs of Shaikh Chhatar, the deceased, as a source of maintenance.

G, 47. SANAD issued under the seal impression of Shamsu-d-Daula Dost Khān Mubāraz Jang, conferring the governorship of the Fort of Chankman and a grant of Rs. 16,950 from the *Pargana* Anbar, *Sarkār* Ellor, *Taalluqa* Karnatak, *Sūbah* Hyderabad and the title of Saādat Ali Khān, etc., upon Muhammad Said in succession of his father.

[resented by Mirzā Shamsu-d-Dīn Sāhib of Loharu State.

G, 48.\* *FARMĀN* of Shāhjahān issued in favour of Sayyid Muhaiu-d-Din son of Abdul Azīz of Delhi granting him 150 *bīghas* of arable land from the *Pargana* of Jhajjar, *Sarkār* Delhi, as assistance of livelihood. It is dated the 8th year of the reign of Shāhjahān corresponding to 1044 Hijrī.

G, 49.\* *FARMĀN* of the Emperor Aurangzeb issued in favour of one lady Nūr Bāno, the wife of Shaikh Mahmūd, granting her 40 *bīghas* of land from the *Pargana* of Jhajjar Sūba Dāru-l-Khilāfat of Shahjahanabad as a means of sustenance. It is dated the 29th of Muhamarram, the 36th year of the reign of Aurangzeb.

G, 50.\* SANAD of Prince Jawān Bakht Bahādur, the heir-apparent of Shāh Ā'ān II, issued in favour of Sayyid Arshad Ali and others to the effect that an income of 45,781 *dāms* was confirmed upon them from the *Jāgīr* of

the *Pargana* of Amroha, *Sarkār* Sambhal, *Sūba Dāru-l-Khilāfat* Shahjahanabad. It is dated the 7th year (1765-66 A.D.) of the reign of Shāh Ālam II.

G, 51. *FARMĀN* of Jalālu-d-Din Akbar granting 1431 *bighas* and 8 *biswas* of land, one hundred rupees cash and one rupee daily for the maintenance of a tomb at Sohna, a village in the Gurgaon District. It is dated the 5th year of his reign (1560 A. D.).

### Section H.—Indian Pictures and Portraits.

“ Many of the pictures are of much later date than the persons they represent, but in the great majority of cases such pictures reproduce earlier portraits. Most of them bear inscriptions giving the name of the subject, but these cannot always be relied on. Where there are no inscriptions, and the identity of the subject cannot be established by comparison with other portraits, the only warrant for the descriptions given is, as a rule, the belief of the owner, which in some instances, no doubt, rests on family tradition. The study of Indian pictorial art is still in its infancy, and the dating of pictures is rendered extremely difficult by the frequency and accuracy with which old pictures are reproduced. With regard to portraits of royal ladies, Manucci gives a warning : “ If anyone has produced such portraits, they should not be accepted, being only likenesses of concubines and dancing girls, etc., which have been drawn according to the artist's fancy.”<sup>1</sup>

The descriptive notes of many pictures have been taken from Mr. J. P. Thompson's Catalogue of the Coronation Durbar Loan Exhibition of Antiquities.

H, 1-15. PHOTOGRAPHIC REPRODUCTIONS of portraits of the following fifteen Mughal Emperors ; the originals being in possession of Messrs. Bourne and Shepherd.

Akbar (1556-1605).

Jahāngīr (1605-1627).

Shāh Jahān (1628-1658).

Aurangzeb or Ālamgīr I (1659-1707).

Bahādur Shāh I or Shāh Ālam I (1707-1712).

Jahāndār Shāh (1712).

Farukhsiyar (1713-1719).

Rafiū-d-Darajāt (1719).

Rafiū-d-Daula (1719).

Muhammad Shāh (1719-1748).

Ahmad Shāh (1748-1754).

Ālamgīr II (1754-1759).

Shāh Ālam II (1759-1806). ”

<sup>1</sup> *Op. cit.* pp. 64, 65.

Akbar II (1806-1837).

Bahādur Shāh II (1837-1857).

H. 16. HUMĀYŪN (cf. H. 50).

H. 17. ABULFAZL.

H. 18. SHĀHJAHĀN (cf. H. 59).

H. 19. FARRUKHSIYAR, Mughal Emperor. Born A.D. 1683. The creature and victim of the Sayyid King makers. He was deposed, blinded and probably murdered. Buried on the terrace of the Mausoleum of Humāyūn.

H. 20. FARRUKHSIYAR shooting buck. He is seated on a carpet with two men in front who apparently support his matchlock and hold a bush in front as a screen. Two men in the foreground are hiding between shrubs. Four other men are partly visible over the rocks in the background. Illuminated border of stylized floral design and outer *zar-afshān* border.

H. 21. NAWĀB ASAD Khān BAHĀDUR. He is seated against a cushion to the right and smokes a *hugqa*. He wears a fur tippet and a Rājpūt dagger (*katār*), cf. E. 54, in his girdle.

Mr. H. Beveridge surmises that the picture represents Nawāb Asad Khān who was *wazīr* of the Emperor Aurangzeb, and died in A.D. 1716. But Mr. Irvine, in view of the absence of any titles, thinks it more probable that it is a more modern and comparatively obscure Asad Khān.

H. 22. MAN PADHĀRT (?) BAHĀDUR.

H. 23. RĀJA SITĀ RĀM BAHĀDUR.

Mr. Beveridge is of the opinion that the person represented is the Rāja Sítā Rām, mentioned in the Siyaru-l-Mutaakhkhirin (reprint Vol. II, pp. 389 and 427), who was afterwards executed.

H. 24. ĀLAM Khān KALĀNŪT (read "Kalāwant"), i.e., Ālam Khān the musician. He is playing on a kind of guitar (Pers. *tanbūra*).

H. 25. AN ANONYMOUS FEMALE reading a letter while she smokes a *hugqa*.

H. 26. AN ANONYMOUS PRINCE. Cf. H. 105. It is night, as appears from the moon, stars, torches and candles. He is seated against a cushion under a canopy to the right and smokes a *hugqa*. The absence of a halo is noteworthy. A curved sword, a spittoon, and some other objects are placed on the carpet on which he sits. In front of the carpet are a little table with refreshments and two curiously shaped candle-sticks. In front a number of dancing girls are performing. Two are dancing and the rest play on various instruments. In the foreground others are seated, evidently waiting their turn. Their musical instruments are lying beside them. Behind the king some female attendants are standing, some holding refreshments and others peacock-feather chowries. In the back-ground a pond with lotus flowers and water-fowl. Illuminated border of floral design with green parrots introduced between flowers.

H. 27-31. FIVE AUTOTYPES of Mughal pictures belonging to the collection of Colonel H. B. Hanna.

H, 27. The title usually given to this picture, "Angels ministering to Christ" is, writes Mr. Beveridge, probably erroneous; the principal figure is Ibrâhîm Adham. On the banks of the Tigris he was miraculously fed by receiving ten dishes. The old dervish sitting in the background only got his accustomed one plate. He complained to God and received a crushing reply. (Collection Hanna, No. 21.)

H, 28. DEER STALKING by night. (Collection Hanna, No. 23.)

H, 29. A VILLAGE SCENE. (Collection Hanna, No. 25.)

H, 30. THE EMPEROR JAHÂNGÎR (cf. H, 53) in his palace. (Collection Hanna, No. 117.)

H, 31. THE EMPEROR AKBAR in his palace, with Salîm, afterwards the Emperor Jahângîr.

H, 32. GENEALOGICAL TREE of a line of Mughal kings of the house of CHINGÎZ with miniature portraits of the following:—

No. 1. Urs Khân.

No. 2. Darwesh Khân.

No. 3. Yaghtamish (Tóqtâmish ?) Khân.

No. 4. Sultân Jalâl.

No. 5. Karîm Birdî.

No. 6. Kibak Khân.

No. 7. Aulâbchî.

No. 8. Sartâq.

No. 9. Mankâ (Mangû) Timûr.

No. 10. Todâ Mankâ (Mangû).

No. 11. Kunchuk.

No. 12. Tûlabughâ.

No. 13. Alghûl.

No. 14. Tughril.

No. 15. Toqtû.

Cf. Lane-Poole, *Mohammadan Dynasties*, p. 240, and Hammer-Purgstall *Geschichte der Goldenen Horde*, p. 642.

H, 33. COLLECTION OF MINIATURE PORTRAITS of the following Mughal princes of the house of Timûr:—

No. 1. Sultân Sâhib-Qirân<sup>1</sup> Amîr Timûr Gorgân (alias Tamerlane)  
Cf. H, 44.

No. 2. Abu-n-Nasr Sultân Shâhrûkh Bahâdur Khân.

No. 3. Amîrzâda Muhammad Bâqir.

No. 4. Amîrzâda Umar Bahâdur.

<sup>1</sup> Sâhib-Qirân means "Lord of the happy Conjunction," a title used first by Timûr afterward by Shâh Jahân.

No. 5. Amīrzāda Sultān Muhammad.  
 No. 6. Amīrzāda Khalīl Sultān.  
 No. 7. Amīrzāda Ajīl.  
 No. 8. Amīrzāda Siyurīghtamīsh.  
 No. 9. Sultān Abū Saīd.

H. 34. COLLECTION OF 11 MUGHAL PICTURES purchased from a Delhi dealer by the Director-General of Archaeology. The pictures are numbered from 1 to 20, but Nos. 1-4, 9, 10, 12, 14 and 16 are now preserved in the Peshawar Museum. These numbers refer to a merely fictitious list which was supplied with the pictures. On the back of the pictures are the following titles in Persian :—

No. 5. Birth of Tānā Shāh.  
 No. 6. Tānā [Pa]tī and Pevā Patī, or (?) the prince and the son of the minister. A.H. 1101.  
 No. 7. Wedding of Tānā Shāh.  
 No. 8. Wedding Procession of Tānā Shāh.  
 No. 11. Farewell of Tānā Shāh.  
 No. 13. Farewell of Tānā Shāh.  
 No. 15. " " Bāno Begam.  
 No. 18. Tānā Shāh in the Chār Mahal.  
 No. 18. " " with Bāno Begam in the Chār Mahal.  
 No. 19. " " hunting (?).  
 No. 20. " " Sāghir (?).

Tānā Shāh to whom the titles refer is probably Abul Hasan Qutb Shāh, surnamed Tānā Shāh, the last king of Golkonda in the Deccan, who was subdued by Aurangzeb.

H. 35. SHĀHJAHĀN (cf. Nos. H. 18, H. 59).

H. 36. BAHĀDUR SHĀH II (1837-1857). (Cf. H. 91). The picture shows the Emperor seated on a prayer carpet to the right, with four of his court before him in attitudes of devotion.

H. 37. AN ANONYMOUS LADY of the Mughal Court.

H. 38. COLONEL JAMES SKINNER BAHĀDUR (cf. G. 2). "Born in 1778, the son of a Scotch officer in the Company's service, and a Rājpūtnī captive. In 1796, he entered the service of Sindhia just before the retirement of de Boigne, and saw a good deal of fighting, but was dismissed along with the other officers of British descent on the outbreak of war with the Company in 1803. Took service under Lake on condition that he should not be employed against his old master and was given the command of a body of Perron's horse, which had come over after the battle of Delhi. Accompanied Lake in his pursuit of Holkar to the Beās in 1805. At the close of the war, his corps was disbanded, but in 1809 he was again employed in the settlement of Haryana. For the Gurkhā and Pindārī wars (1814-1817), the strength of his corps was raised to 3,000 men. In 1826, he served with distinction at the siege and storming of Bharatpur, and in 1831 was summoned with his regiment to the meeting between Mahārāja Ranjīt Singh, of Lahore, and the Governor-General (Lord W. Bentinck) at Rupar. In 1828, he had received

the rank of Lieutenant-Colonel in His Majesty's service, and had been made a C.B. He lived mostly at Hansi, which was the headquarters of his corps, but he had a fine house inside the Kashmīrī gate at Delhi. He died at Hansi, in December 1741, and his body was brought to Delhi to be buried in St. James' Church, which he had built in fulfilment of a vow made when lying desperately wounded on the battle-field of Uniyara. It was said of his funeral that none of the Emperors was ever brought into Delhi in such state as "Sikandar Sāhib." The present representatives of his corps are the 1st D. Y. O. Lancers (Skinner's Horse) and the 3rd Skinner's Horse.

H, 39. GEORGE THOMAS and the BEGAM SAMRŪ (Sombre) (cf. H 40) whom he served at the end of the 18th century was :—

" A Tipperary sailor, born in 1756. Landed at Madras about 1781. After serving various chiefs in southern India, in 1787 he came north, and took service with the Begam Samrū (cf. H, 40). He left her in 1792, and after six years of active service under Appā Khandī Rāo, a Maratha leader, in the country north and west of Delhi, he conquered Haryāna, and established himself as an independent chief at Fānsi. Fought with varying success against Jaipur, Bikanir, Jind, Patiala and Udaipur, carried his arms as far as the Sutlej, and offered to conquer the whole of the Punjab for the British. His power excited the apprehensions of Perron, who held Delhi and the Doāb as Sindhia's lieutenant, and after some fruitless negotiations a strong body of Perron's troops under Bourquin advanced into Thomas' territory. After some initial successes, Thomas plunged into a long debauch, and allowed himself to be surrounded. Many of his troops deserted him, and his provisions failed, but he cut his way through the enemy at the head of 300 men, and made his escape to Hansi, where, after a gallant defence, he capitulated in December 1801. He died in the following August and was buried at Berhampore in Bengal. His memoirs were published after his death.

" This extraordinary woman was the daughter of a Muhammadan in the Meerut district, and was born about 1751. She married the adventurer Walter Reinhardt, known as Samru Sāhib, who in 1778 placed his force of mercenaries at the disposal of the Emperor of Delhi, and settled at Sardhana near Meerut. He died in the same year, and the Begam succeeded to the position he had held. In 1781 she became a Roman Catholic. Her troops were largely officered by Europeans, and from 1787 to 1792 George Thomas was in her service. In 1793 she secretly married one of her officers, le Vaisseau or Vaissoult, whose haughty manners soon provoked a mutiny. He fled with the Begam, but they were overtaken. The Begam stabbed herself, and her husband, thinking she was dead, blew out his brains. The Begam's wound was but slight. She was captured and deposed, and spent several days chained to a gun. She owed her rescue and restoration to Thomas, whom she had been preparing to attack when the mutiny broke out. In 1803, her troops fought against us at Assaye, but with the collapse of Sindhia she made her submission. She died in 1836, and there is a fine monument to her in the Church she built at Sardhana. Bishop Heber, who saw her in 1825, describes her as "a very little, queer-looking old woman, with brilliant but wicked eyes, and the remains of beauty in her features." She

was a woman of great spirit, and more than once took the field in person. The long list of her benefactions bears witness to her piety, but she was capable of great ferocity, and on one occasion she flogged two offending slave-girls till they were unconscious, and then buried them alive."

H, 40, \*BEGAM SAMRŪ. (See above.)

H, 41, \*PRITHĪ RĀJ (?) (Rāi Pithorā). Chauhān king of Ajmer and Delhi.

"At Delhi his city was round the spot where the Qutb Minār now stands. In 1192 he defeated Muhammad of Ghor at Tirauri, between Karnal and Thanesar, but in the following year was defeated by the same invader on the same battle-field. His ultimate fate is not known with certainty. Prithī Rāj is famous in legend and song, and his achievements were sung by the poet Chānd. English Contemporary—Richard I (1 57-99)."

The name of the artist is given as Udā.

H, 42, \*PRITHĪ RĀJ (?) IN HIS SERAGLIO.

H, 43, \*RAZYAH, (?) SULTĀN OF DELHI (1236-1239).

"Daughter of Shamsu-d-Din Altamish (Iltutmish), who left her in charge of the Government in preference to any of his sons, when absent on his southern campaigns. She succeeded her brother Ruknu-d-Din Firoz I. She evinced all the qualities of a just and able sovereign, but the favour she showed an Abyssinian slave disgusted the nobility. A rising ensued, and she was defeated near Kaithal. The manner of her end is uncertain, but Ibn Batūta, an Arab traveller in India in the first-half of the 14th century says, she fled away alone from the battle-field towards Delhi. She lay down to sleep in a field, wearied with her long ride, and was murdered by a rustic for the sake of her rich dress, and buried on the spot where her body was found. The tomb is still shown near the Turkmān Gate of modern Delhi. She adopted male attire, and is always known by the masculine title of Sultān."

H, 44. AMĪR TĪMŪR.

"Better known to European writers as Tamerlane, which is a corruption of Timūr-i-lang (Timur the lame). Born at Kesh near Samarkand in 1336. His father was the head of the Turkī tribe of Barlās. In 1370, after ten years of fighting, Timūr established himself as an independent sovereign at Samarkand. During the next quarter of a century, he conquered or overran Persia, Mesopotamia, Armenia, and Kurdistan, as well as a large part of Western Turkistan. In 1398, he descended on India and sacked Delhi, then ruled over by Mahmūd II, 1392-1412, the last of the Tughlaq kings. In 1402, he overthrew the Turkish Sultān Bāyazid (Bajazet), whom he is said to have carried about in an iron cage. After the Greek Emperor and the Sultān of Egypt had acknowledged his supremacy, he returned to Samarkand. He died in 1405, when on the point of invading China, and was buried at Samarkand. He was the ancestor of the Mughal Emperors of Delhi (1526-1857). Doubt has been thrown on the genuineness of the memoirs which pass under his name. English contemporaries.—John of Gaunt (1340-1399) and Chaucer (1340-1400)."

Presented by Mr. Imre Schwaiger, Delhi.

H, 45. \*AMĪR TĪMŪR on a river expedition.

The picture is a tracing on fine vellum (*jhilli*). Painters often made these tracings of their pictures. They were handed down as heirlooms from father to son, so that the picture might be reproduced when required.

H, 46. \*GROUP OF TĪMŪR, three of his descendants and Bairām Khān.

"Seated on the spectator's left is Bābar and below him Bairām Khān. Standing below Timūr is Shāh Rukh, who succeeded his father in Khorasan, and reigned forty-two years, dying in 1447. On the right is Humāyūn (cf. H, 50).

"Bairām Khān was a Turk of distinguished lineage whose father and grandfather were in the service of Bābar. Born about 1524, and entered Humāyūn's army at an early age. After the defeat of Humāyūn at Kanauj in 1540 by Sher Shāh, Bairām Khān escaped through Gujarat and Sind and rejoined Humāyūn after three years. He won the battle of Machhiwara in 1555, the first of the engagements which resulted in the restoration of the Mughal dynasty. After the death of Humāyūn he became regent, and defeated Hīmū, the shop-keeper general of the Sūr Emperor, at Panipat. His power under Akbar was short-lived. His haughtiness made him many enemies and in 1560 Akbar took the government into his own hands. Bairām rebelled but was defeated, pardoned and ordered to go to Mecca. Before he left India, he was murdered. Buried at Mashhad. Though he was in power for only 5 years, and died at the age of 36, he is remembered as one of the greatest of all the servants of the Mughal emperors. He was also a poet of merit."

"The picture is unfinished, like several others in the collection. The splashes of colour are indications of the colours to be used in painting the details."

H, 47. \*BĀBAR IN DARBAR.

"The first Mughal Emperor of Delhi (1526-1530). Born in 1483, the fifth in descent from Amīr Timūr, he succeeded his father as king of Fāgħana at the age of 12. Two years later he seized Samarkand, only to lose both it and his own kingdom. Fought with varying success for many years, but ultimately had to abandon everything north of the Hindu Kush. He had seized the kingdom of Kabul in 1504, and it was from there that he launched his attacks on India. His first invasion took place in 1519, and in 1526 he defeated the Pathān Sultān of Delhi, Ibrāhim Lcdī (1517-1526), at Panipat. In 1527 he overthrew the Rājpūt confederacy under Rānā Sāngā of Chitor at Kanwa, near Bharatpur. Died at Agra and was buried at Kabul. His memoirs which have been translated into English, are most interesting. European contemporaries—Henry VIII (1491-1547), Cardinal Wolsey (1475-1530), Pizarro (1475-1541)."

H, 48. \*BĀBAR'S RECEPTION AT HERAT.

H, 49. \*BĀBAR IN CAMP.

H, 50. HUMĀYŪN (cf. H, 16). Mughal Emperor (1530-40 and 1555-6).

"Born 1508. Son and successor of Bābar. Driven out by Sher Shāh Sūr in 1540, but returned fifteen years later.

\* On loan from the Director-General of Archaeology in India.

Killed by a fall down the staircase at the Sher Mandal in the Old Fort (Purānā Qila) (cf. J, 36). His tomb (cf. J, 37) is a mile further south. The father of Akbar. English contemporary—Queen Mary I (1516-1558)."

H, 51. ISLĀM SHĀH SŪR, Emperor of Delhi (1545-1553).

Son of Sher Shāh, the supplanter of Humāyūn. Builder of Salim Garh (cf. J, 53), to the north of the Delhi Fort.

H, 52. \*MIRZĀ ABDU-R-RAHĪM KHĀN, KHĀN-I-KHĀNĀN.

"Son of Bairām Khān (cf. H, 46). Born in 1556. On his father's death in 1560, Akbar took charge of him."

"He became perhaps the most famous of all the grandees of the Mughal Empire. When he was only 26, he suppressed the rebellion of Sultān Bahadur in Gujarat. Eight years later, he conquered Sind. He fought with distinction in the Deccan and took Ahmadnagar in 1600. Under Jahāngīr, he was less successful, and the part he played in the intrigues for the succession did him little credit. He died in 1626, and was buried at Delhi, near the tomb of Humāyūn. He was a man of culture like his father, and translated the memoirs of Bābar into Persian. He was famous for his magnificent generosity."

"The picture is attributed to Hāshim, a well-known painter, but these ascriptions should be regarded with some suspicion. There are notes on the picture of the colours to be used in finishing it."

H, 53. \*JAHĀNGĪR (cf. H, 30) with the saint SALĪM CHISHTI and PRINCE KHURRAM (Shāh Jahān). Unfinished picture by Gordhan.

"Jahāngīr was the son of Akbar and a Jaipur princess, who received the title of *Maryamu-z-Zamānī*. Born 1569, and named Salim, after Shaikh Salim Chishti, as Akbar believed that it was to the prayers of that saint that he owed the blessing of a son. He gave his father a good deal of trouble, and in 1600 made a half-hearted attempt at independence. In 1602, he procured the assassination of Abul Fazl, an event which affected the Emperor very deeply. In 1605, he ascended the throne, and in 1611 married Nūr Jahān."<sup>1</sup>

\* On loan from the Director-General of Archaeology in India.

<sup>1</sup> Nūr Jahān's father, Ghīyās Beg (Itimād-ud-Daula), was a Persian noble who had to leave his country and it was during his flight to India that she was born at Kandahar, about 1576. Ghīyās Beg entered the service of Akbar, and when the ladies of his family visited the royal seraglio, Prince Salim, afterwards the Emperor Jahāngīr, met his daughter and fell in love with her. His attachment, however, was not encouraged either by her parents or by his father, the Emperor Akbar, and about 1592 she was married to Ali Quī Beg (Sher Afgān Khān), a Persian refugee. She had one daughter by him, who afterwards married Prince Shahryār, son of Jahāngīr. Many years passed, but Salim did not forget her, and shortly after his accession, in 1605, tried to get her into his power by ordering her husband to come to court. He refused to obey. The Governor of Bengal visited him at Burdwan to try to induce him to go, and a *fracas* ensued in which both the Governor and Sher Afgān lost their lives. Nūr Jahān was then sent as a prisoner to court. For some years, she repelled the Emperor's advances, and it was not till 1611 that she married him. She was then about 35. Jahāngīr wrote that until he married her, he never knew what marriage really meant. He relied on her in everything and practically made over the government to her. Her great ambition was to secure the succession to her worthless son-in-law Shahryār, and with this object in view she allied herself to Mahābat Khān, and utilized him to crush the rebellion of Shāh Jahān. No sooner had she achieved this object than the quarrelled with Mahābat Khān. Fearing for his safety, he took the bold step of seizing the person of the Emperor in 1626. Nūr Jahān herself led an unsuccessful attempt to rescue her husband, and when that failed, joined him in his captivity. Mahābat Khān had succeeded by force of arms, but he was no match for the Empress in the more delicate arts of intrigue. She laid her plans with marvellous astuteness and in due time effected her husband's deliverance.

"Died in 1627 and is buried at Shāhdara, near Lahore. Like Bābar, he left Memoirs. Sir Thomas Roe visited his court as ambassador of James I of England. He remained in India for three and a half years (1615-1618), and has left a very interesting account of what he saw. English contemporary—James I (1566-1625)."

H, 54. \*JAHĀNGĪR.

H, 55. JAHĀNGĪR and his son Sultān Khusrau †

H, 56. \*SHER AFGAN KHĀN (see footnote to H, 53).

The first husband of Nūr Jahān. Said to have been a man of the most extraordinary bravery.

H, 57. \*ĀLAM GUMĀN the favourite elephant of Mahārānā Amar Singh of Udaipur. Captured by Prince Khurram (Shāh Jahān), and presented by him to Jahāngīr, 1614.

H, 58. PRINCE SHAHRYĀR, son of Jahāngīr. †

H, 59. SHĀH JAHĀN, Mughal Emperor (1627-58) (cf. also H, 18) "Born 1592. Son of Jahāngīr and Jodh Bāī. In 1614 compelled Amar Singh, Mahārānā of Mewar (Udaipur), to sue for peace, and in 1621 subdued Malik Ambar, the Abyssinian, who had established himself on the ruins of the kingdom of Ahmadnagar. Goaded into rebellion by the intrigues of Nūr Jahān, he was driven from the Deccan to Bengal, and from there back again to Deccan, where he submitted to his father in 1625. Ascended the throne in 1627. Exacted tribute from the kingdoms of Ahmadnagar, Bijapur and Golkonda, but was less successful in his campaigns on the north-west frontier. In 1657, his serious illness precipitated a conflict between his sons, which ended in the success of Aurangzeb, the removal of his brothers, and the deposition of Shāh Jahān, who passed the remaining years of his life in captivity at Agra. He died in 1666, the year of the great fire of London. The most magnificent of all the Mughal Emperors. Builder of the Tāj Mahal at Agra, the present city of Delhi (called after him Shahjahanabad) with its fort and Jāmi Masjid, and the tomb of Jahāngīr at Lahore. Buried in the Tāj. European contemporaries—Charles I (1600-49), Oliver Cromwell (1599-1658) and Mazarin (1602-1661)."

H, 60. THE SAME, with Saint Salīm Chishtī above.

H, 61. THE SAME.

H, 62. GAUHARĀRĀ BEGAM. Youngest daughter of Shāh Jahān and Mumtāz Mahal.

He did not long survive this experience, and died in 1627. Her influence on politics ceased with his death, and she lived in retirement at Lahore till 1645, and was buried at Shāhdara near his tomb. She had no children by him."

"No other woman ever occupied such a position in the history of the Mughal empire. She combined a masculine vigour of intellect with great brilliance of wit, and enhanced the effect of both by her wonderful beauty. She possessed exquisite taste in matters of dress and decoration, and Jahāngīr in his memoirs records with pride her success as a sportswoman. It is also on record that she provided nearly 500 orphan girls with husbands and dowries. European contemporary—Marie de Medici (1573-1642)."

\* On loan from the Director-General of Archaeology in India.

† Presented by Mr. Imre Schwaiger.

H, 63. SHĀH JAHĀN in Darbar.

On the left behind the throne is Rāja Mān Singh, while in front stand Sultān Shujā, Dārā Shikoh and Aurangzeb. On the right is Āsaf Khān and behind him Mahābat Khān.

## H, 64. \*DĀRĀ SHIKOH.

“ Dārā Shikoh was the eldest son of Shāh Jahān and Mumtāz Mahal. Born 1615. Died 1659. The history of his struggle with Aurangzeb, his defeat, his wanderings, and his death is well told by Bernier. His broad views on religion were made the pretext for putting him to death. He is buried at the mausoleum of Humāyūn. He was the author of some well-known works on subjects connected with religion.”

## H, 65. \*ALI MARDĀN KHĀN.

“ A Kurd by birth. Succeeded his father as Governor of Kandahar, then a Persian possession, in 1625. In 1637, he made it over to the Mughals, and entered the service of Shāh Jahān. Honours were showered on him. He was made Governor of Kashmir, and afterwards of the Punjab as well. Later he was sent to Kabul, and saw a good deal of fighting in Afghanistan. Died in 1657 and was buried at Lahore. In 1639, when he was Governor of the Punjab, a canal was constructed from the point where the Ravi issues from the mountains, to Lahore, a distance of 100 miles, and in the following year, he undertook the laying out of the famous gardens of Shālamār, near Lahore. The canal by which water was brought into the Fort at Delhi has sometimes been attributed to him, and he is said to have introduced into Indian architecture the bulbous “Tartar” dome, of which examples may be seen in the Jāmi Masjid at Delhi and the Tāj at Agra.”

## H, 66. \*SULTĀN BULĀQI.

Sultān Bulāqī is to the left. The portion to the right is a separate picture.

“ Sultān Bulāqī was the son of Sultān Khusrāu, the eldest son of Jahāngīr. On Jahāngīr’s death in 1627, he was proclaimed Emperor by Āsaf Khān, whose real intention in so doing was to secure the succession of Shāh Jahān, then absent in the Deccan. Put to death a few weeks later by order of Shāh Jahān.”

## H, 67. \*KHĀN DAURĀN KHĀN, NUSRAT JANG.

“ A very distinguished soldier and administrator in the time of Shāh Jahān. Rose to the highest rank, and was appointed to succeed Prince Aurangzeb in the Deccan in 1643, when the latter announced his intention of retiring from the world. He was shortly afterwards ordered to Lahore as Governor, but was assassinated in 1645 close to the city by a Brahman convert to Islām. He is said to have been vigorous and ungrasping in his administration, but unpopular owing to his severity. The picture is attributed to Murār.”

## H, 68. \*PRINCE AURANGZEB’S ADVENTURE WITH AN INFURIATED ELEPHANT.

Shāh Jahān, Dārā Shikoh and Prince Shujā are seen in the top left-hand corner of the picture.

## H, 69. \*THE SIEGE OF GOLCONDA BY AURANGZEB.

The Emperor is seated in a litter, reading the Qurān.

## H, 70. ZEBU-N-NISĀ BEGAM.

Daughter of Aurangzeb, an accomplished writer of verse.

H, 71. NAWĀB KHAIR-ANDESH KHĀN.H, 72. \*BAHĀDUR SHĀH I, as Prince Muazzam, before his accession.

" Bahādur Shāh I was the son and successor of Aurangzeb. He had to fight for the throne, and his brothers Āzam and Kāmbaksh both lost their lives in the struggle. He is buried near the shrine of the saint Qutbu-d-Dīn at Mehrauli. He built the Motī Masjid (Pearl Mosque) there."

H, 73. \*BAHĀDUR SHĀH I.H, 74. \*BAHĀDUR SHĀH I and his sons.

" The only names that are legible are those of Jahān Shāh, lowest on the spectator's left, and Jahāndār Shāh the middle figure on the right. The man below him appears to be Rafiu-sh-Shāh."

H, 75. JAHĀNDĀR SHĀH, Mughal Emperor (1712-13) and a group of courtiers.

" Son and successor of Bahādur Shāh I. Overthrown by the Sayyid 'King-makers' and put to death. Buried in the tomb of Humāyūn. The most distinguished members of the group are the first and third on the left, beginning from the top. The first is Asad Khān (cf. H, 21), who married a daughter of Āsaf Khān, rose to the highest rank of nobility under Aurangzeb, and was appointed Prime Minister under Bahādur Shāh I. Under Farrukh-siyar he fell into disfavour, and died at a great age in 1717. The third figure on the left is Abdu-s-Samad Khān, Governor of Lahore under Farrukh-siyar. He suppressed the formidable rising of the Sikhs under Banda, Bairāgī. Died in 1739."

H, 76. \*MUHAMMAD SHĀH, Mughal Emperor (1719-1748).

" Born 1702. Set up by the Sayyid 'King-makers,' whose power did not long survive his accession. During his reign the southern provinces of the empire were lost, and Delhi was sacked by Nādir Shāh in 1739, after which the power and magnificence of the empire rapidly declined. Died in 1748, a few weeks after the engagement at Sirhind in which the Durrāni king was repulsed by his son Prince Ahmad Shāh. Buried close to the shrine of Nizāmu-d-Dīn Auliyā, some 4 miles south of Delhi."

H, 77. \*MUHAMMAD SHĀH with a group containing some of the most distinguished men of the time.

" An unfinished copy. On the extreme right of the picture stands Rāja Jai Singh Sawālī, the founder of Jaipur and builder of several observatories, among which was the Jantar Mantar, 2 miles south of Delhi.

Next to him is Samsāmu-d-Daula, Khān Daurān Khān, who was mortally wounded at the battle of Karnal in 1739, when Nādir Shāh defeated the Delhi

forces under Muhammad Shāh. Next to him and rather behind is Azimullah Khān, and in front of him stands Itimādu-d-Daula, the vizier, better known as Qamru-d-Din Khān, who was present at the battle of Karnal, and was killed by a cannon-ball when praying in his tent during the successful action fought at Sirhind by Prince Ahmad Shāh against Ahmad Shāh Durrānī in 1748. Beyond him is Nizāmu-l-Mulk, the founder of the Hyderabad State who was also present at the battle of Karnal. On the left the lowest figure is that of Zafar Khan, better known as Roshanu-d-Daula (see H, 78). Above him is Burhānu-l-Mulk, better known as Saādat Khān, the Governor of Oudh and ancestor of the Nawābs and kings of that province, who fought at Karnal and died the day before Nādir Shāh's massacre at Delhi in 1739. The furthest up the picture on the left is Muzaffar Khān. Like his brother, Samānu-d-Daula, he was killed at the battle of Karnal."

H, 78. ROSHANU-D-DAULA.

"Served under Prince Rafiu-sh-Shāh, and after his death became a fakir. Joined Farrukhsiyar on his march to Delhi, and was taken up by the Sayyid King-maker Husain Ali Khān, and promoted to high dignities. Under Muhammad Shāh, he acquired great influence through the foster-sister and mistress of the Emperor, and accumulated great wealth by corrupt means. Died in 1736. He is remembered as the builder of the Golden Mosque in the Chāndnī Chauk, and another Golden Mosque, now domeless, in the Faiz Bazār. A contemporary writes that he had nothing to recommend him, but his polished and ingratiating manners."

H, 79. NĀDIR SHĀH (1687-1747).

"A persian robber chief, who expelled the Afghān usurpers from Persia in 1729, and restored the Safwī dynasty, but seven years later had himself proclaimed Emperor. He conquered Afghanistan, and in 1738 invaded India. Early in the following year, he defeated Muhammad Shāh at Karnal, and sacked Delhi (cf. J, 47), carrying away a vast booty, including the Peacock Throne and the Koh-i-Nūr. After his withdrawal from India, he extended his empire northwards to the Oxus, and made Mashhad his capital. In his later years, he became gloomy and savage, and was assassinated in 1747."

"His nephew and murderer Ali Quli Khān, who took the title of Ali Shāh or Ali Ādil Shāh succeeded him. On his accession he put to death thirteen of the sons and grandsons of Nādir Shāh; the only descendant that was spared was his grandson Shāhrukh, the son of Rizā Quli, who was 14 years of age. He went to Europe and died at Vienna, an officer in the Austrian service, known as "Baron Von Semlin." (See *Oriental Biographical Dictionary*, Beale.) European contemporaries—Marshal Saxe (1693-1705), Pope (1688-1744) and Sir Robert Walpole (1676-1745). Presented by Mr. Imre Schwaiger.

H, 80. \*AHMAD SHĀH, with a group of the grandees of his court.

"He was the son of Muhammad Shāh. Born 1725. As a Prince, he earned distinction by defeating the Durrānī king Ahmad Shāh at Sirhind in the beginning of 1748, a month before his accession. Asking, he devoted himself

\* On loan from the Director-General of Archaeology in India.

to pleasure and was ruined by the intrigues of his principal officers. He was deposed and blinded by Ghāziu-d-Dīn in 1754, and died in 1775. During his reign the Punjab was ceded to Ahmad Shāh Durrānī."

"The best known of the nobles, seen in the picture, are those nearest the Emperor. On the right is Mir Mannū, and on the left the eunuch Jāvid Khān, Nawāb Bahādur, who was a great favourite of the Emperor and his mother, Qudsiyah Begam. Safdar Jang was much disgusted on his return from his Rohilla campaign to find him in power, and in 1752 invited him to a banquet at his house in Delhi, and there assassinated him. Jāvid Khān was the builder of the little mosque with gilded cupolas outside the fort. Next to him is Ghāziu-d-Dīn, who was appointed Commander-in-Chief by Ahmad Shāh at the suggestion of Safdar Jang, (cf. H, 81) in 1752 at the age of 16. In 1754 he deposed and blinded Ahmad Shāh, and set up Ālamgīr II whom he removed by assassination five years later. After that he disappears from history. He is said to have died in 1800."

#### H, 81. MANSŪR ALĪ KHĀN, SAFDAR JANG.

"Succeeded his uncle Saādat Khān as Governor of Oudh in 1739. Appointed vizier by Ahmad Shāh in 1748. Crushed the Rohillas with the help of the Marathas and Jāts, and returned to Delhi to find the eunuch Jāvid supreme. He assassinated him at a banquet, and appointed āziu-d-Dīn Commander-in-Chief. The latter turned against him, and for six months there was almost daily fighting in the streets of Delhi. Safdar Jang at length gave way, but retained the provinces of Oudh and Allahabad. Died in 1754, and was buried near Delhi. He was a Persian by birth."

#### H, 82. \*ĀLAMGĪR II, Mughal Emperor (1754-59).

"Son of Jahāndār Shāh. Ghāziu-d-Dīn Khān, after deposing and blinding Ahmad Shāh proclaimed Ālamgīr Emperor. Five years later he had him decoyed out almost alone to the Kotla of Firoz Shāh, one mile south of Delhi, and there murdered. Buried in the tomb of Humāyūn. During his reign Ahmad Shāh Durrānī sacked Delhi."

#### H, 83. \*SHĀH ĀLAM II.

"Born 1728. Son of Ālamgīr II. Had to fly for his life from Delhi in 1758 to escape the clutches of Ghāziu-d-Dīn. On the death of his father in 1759, he was recognized as successor, but did not return to his capital till 1771. In the meantime, the government was in the capable hands of Najību-d-Daula, who died in 1770. The Emperor was engaged in the eastern provinces, and in 1765 ceded the Diwānship of Bengal, Pehar and Orissa to the East India Company. For some years after that he kept a sorry court at Allahabad, and in 1771 returned to Delhi. He had with him a very efficient servant in Najaf Khān, who conducted his affairs with considerable success until his death in 1782. The next twenty years was the period of Maratha supremacy, broken only, when Sindhia's control was relaxed, by the terrible episode of Ghulām Qādir's short-lived success. In 1788, he took possession of the palace. Enraged at the Emperor's denial of the existence of any buried treasure, he blinded him with his own dagger, but two months later was

driven out by the Marathas, and put to death by slow torture. In 1803, the Maratha power at Delhi was broken by the victories of Lord Lake, and the administration of Shāh Ālam's territories passed to the British. He died in 1806, and was buried at the shrine of Qutbu-d-Din at Mehrauli."

H, 84. \*THE SAME.

H, 85. \*THE SAME.

H, 86. \*AKBAR II, Mughal Emperor (1806-1837).

" Son of Shāh Ālam. His jurisdiction was confined to the precincts of the Fort. Buried at the shrine of Qutbu-d-Din at Mehrauli."

H, 87. \*AKBAR II and his son MĪRZĀ JAHĀNGĪR.

" Mirzā Jahāngīr was the favourite son of Akbar II. He was fond of horse racing, but very intemperate. He was banished to Allahabad for firing on the Resident. He died in 1820, and his remains were brought to Delhi and buried at the shrine of Nizāmu-d-Din Auliyā."

H, 88. AKBAR II with four of his sons.

" On the Emperor's right are Mirzā Jahāngīr and Mirzā Salim. On his left is Mirzā Bābar (the boy) while the man next to him is the heir-apparent, who afterwards became Bahādur Shāh II. The man next to him is a courtier, Husāmu-d-Dīn Haidar."

H, 89. \*STATE PROCESSION OF AKBAR II.

" The emblems carried at the head of the procession on elephants and camels are the *māhī-o-marātib* (lit. fish and dignities), see note on J, 62. Behind them come trumpeters and kettle-drummers, with infantry and artillery preceding the elephant of the Emperor. The *mahaut* holds the Emperor's *huqqa*, the mouth-piece of which can be seen in the Emperor's hand. The *mahātut*, according to the custom of the court, is a Sayyid, as is shown by the green turban of the original of this picture<sup>1</sup>, for none but the descendants of the Prophet could be allowed to turn their backs to the Emperor. In the Emperor's howdah sits his son Prince Salim with a fly-whisk. Following the Imperial elephant are the princes of the blood, some on horse-back and some on elephants. The elephant behind that of the Emperor carries the heir-apparent, afterwards Bahādur Shāh II, and behind him are the British officials, also on elephants, the Resident, the Assistant and a military officer. The man on the first elephant in the third portion of the picture is possibly Hindū Rāo. Behind him come more standards and drums preceding what is probably the elephant of the *Bādshāh Begam*, or principal wife of the Emperor. Behind are some closed conveyances, indicating the presence of more ladies. The rear is brought up by some cavalry. Their uniform suggests that they may be members of Skinner's Horse (*cf.* H, 96), and if so, it is possible that the military officer with the Resident is their commandant, Lt.-Col. James Skinner, C.B. (*cf.* H, 38)."

H, 90. \*MĪRZĀ SALĪM AND KĀLE SĀHIB, the spiritual director of Akbar II.

\* On loan from the Director-General of Archaeology in India.

<sup>1</sup> In possession of His Highness the Mahārāja of Alwar.

H, 91. \*BAHĀDUR SHĀH II, as a young man, with his son MIRZĀ FAKHRŪ.

Mirzā Fakhrū was recognized as heir-apparent on the death of his elder brother, but died a year before the mutiny.

H, 92. MIRZĀ FAKHRŪ (cf. H, 91).

H, 93. DOST MUHAMMAD KHĀN, Amir of Kabul, and one of his officers.

"Dost Muhammad Khān was displaced by the British in favour of Shāh Shujā in 1839, and went to India, but returned in 1842 and reigned till 1863."

H, 94. LORD LAKE (Viscount Lake of Delhi and Laswari).

"Born 1744, and entered the Guards at the age of 14. Served in Germany, America and Flanders, and commanded the troops in Ireland during the early part of the rebellion of 1798, where he was a good deal criticized for over-severity and under-discipline. Came out to India in 1801 as Commander-in-Chief, and it was here that he made his name by his campaigns against the Marathas and their final overthrow in northern India. The campaign against Sindhiā in 1803 was largely inspired by Wellesley's desire to destroy 'the French State erected by M. Perron on the banks of the Jamna.' M. Perron was a French adventurer, who had succeeded the great de Boigne in the command of Sindhiā's regular forces, and held the Doāb with his head-quarters at Aligarh, practically as an independent chief, with an added prestige from his possession of the person of the Emperor, Shāh Ālam. He was known to be in communication with Bonaparte and Wellesley determined to remove him. He gave himself up after his defeat at Aligarh. Bourquin assumed command, but on the 11th September 1803, he was defeated by Lake at the battle of Delhi, which was fought on the plain opposite Humāyūn's tomb. The crowning victory was at Laswari on the 1st November. After peace had been made with Sindhiā and Holkar, the Maratha chief of Indore, declared war, and was joined by the chief of Bharatpur. Lake stormed Dig, but failed in four assaults on Bharatpur. The Rāja, however, sued for terms rather than risk another attack. Holkar made a wild dash for the Punjab in the hope of aid from Ranjit Singh, but was brought to terms on the banks of the Beas. Lake received a peerage in 1804, and died in 1808."

H, 95. SIR DAVID OCHTERLONY, BART. (1758-1825.)

"Appointed Resident at Delhi in 1803. Victor in the Gurkha campaign of 1814-6. Resident at Delhi again in 1822. His action in regard to Bharatpur disapproved by Lord Amherst, who superseded him in favour of Metcalfe in 1825. Died, heart-broken at his supersession, in July 1825. A great figure in northern India."

H, 96.† SKINNER'S HORSE ON PARADE (cf. H, 89, H, 38).

"Colonel Skinner and the second-in-command, Major William Fraser, are seen at the head of the regiment. The troopers wear steel helmets and

\* On loan from the Director-General of Archaeology in India.

† Presented by Mr. J. P. Thompson, I.C.S.

carry shields. In front of the regiment are some men practising feats of horsemanship and arms. The regiment was known as "Skinner's Yellow Boys" from the colour of their tunics. The 1st D. Y. O. Lancers (Skinner's Horse) still wear uniforms of this very striking colour."

H, 97. \*CHARLES THEOPHILUS BARON METCALFE (also see note on H, 95).

"Born 1785 at Calcutta. Entered the Company's service in 1800. Political officer with Lord Lake's force in the campaign against Holkar and Bharatpur in 1804 and was first in the breach at the storming of Dig. Assistant to the Resident at Delhi, 1806. Envoy to Ranjīt Singh, 1808-9. Resident at Delhi, 1811-19 and again 1825-7. Governor of Agra, 1834, and acted as Governor-General, 1835-6. Lieutenant-Governor of the N. W. P., 1836-8. Governor of Jamaica, 1839-42 and Governor-General of Canada, 1843-5. Created a peer, 1845 and died in 1846. The connection of the Metcalfe family with Delhi extended with but few breaks over a period of more than half a century. The builder of the Metcalfe House was the younger brother of Sir Charles."

H, 98. \*A LADY AND A DEMON.

H, 99. \*RĀNĪ KŪNWAR.

H, 100. \*AN UNKNOWN LADY.

H, 101. \*ABŪ ALĪ AL HUSAIN IBN ABDULLAH IBN SĪNĀ.

"The famous physician, philosopher, and libertine known in Europe as Avicenna (980-1037)."

H, 102. \*GROUP OF SŪFĪ SAINTS.

"On the left are Khwāja Muīnū-d-Din Chishtī of Ajmer (1142-1236) in blue, Khwāja Qutbu-d-Din of Mehrauli (ob. 1235) in purple, and Bābā Farīd Shakarganj of Pakpattan (1173-1265) in grey."

"On the right, the saint in brown is Abdu-l-Qādir Gilānī of Baghdad (1077-1166), the most famous of all the sūfī saints. Bū Alī Qalandar of Panipat (ob. 1324) is in green, and the man in yellow is Nizāmu-d-Dīn Auliyā of Delhi (1236-1325)."

H, 103. \*HAZRAT PĪRĀN PĪR.

A portrait of Abdu-l-Qādir Gilānī.

H, 104. A PATHĀN BOY ADOPTED BY THE AMERICAN ADVENTURER JOSIAH HARLAND.

This boy is buried at Nurpur in the Kangra district of the Punjab.

H, 105. UNKNOWN PORTRAIT.

Evidently a portrait of the man who appears as the central figure in H. 26.

H, 106. ISLĀM SHĀH (?).

H, 107. MAHĀRĀJA RAGHURĀJ SINGH, G.C.S.I. of Rewa, born in 1823 and died in 1880.

H, 108.† A HAWK.

H, 109. A PROCESSION.

"In front just beyond the railing are men with war-maces (*gurz*) (cf. E, 61). The man on the elephant is salaaming. In the top left-hand corner are men bearing trays of presents. The meaning of the rest of the picture is not quite clear. The musicians seem to be in a gallery, and if so, the horses probably either are being paraded, or are intended as presents to the Emperor."

H, 110. KING GEORGE III AND STAFF.

"This is no doubt a copy of some English picture. Over the central figure, is written in minute characters: 'The Feringi King of London named George,' and it is obviously a portrait of George III. Some later hand has written over the three principal figures, 'General Lakh' (Lake ?), 'General Dixon' and 'General Dear' (or Weir)."

H, 111. ELEPHANT FIGHT, showing the low wall to separate the fighting elephants.

H, 112. UNKNOWN PORTRAIT.

H, 113. SAYYID QĀSIM ALĪ. Head pigeon-keeper to Muzzaffar Jang, Nawāb of Farrukhabad.

H, 114. ZĀBITA KHĀN. Son of Najibu-d-Daula and father of Ghulām Qādir. Died 1785.

H, 115-117. \*MAHĀRĀJA RĀM SINGH SAWĀĪ II of Jaipur.

H, 118. \*UNKNOWN PORTRAIT.

H, 119-152. \*RĀJPŪT CHIEFS.

H, 153. SŪRAT BIJĀ.

H, 154. AURANGZEB (Ālamgīr I) (1658-1707).

"Third son of Shāh Jahān and Mumtāz Mahal. Born in 1618, he was appointed Governor of the Deccan in 1636. Transferred to Afghanistan in 1647, he commanded the disastrous expedition to Balkh, and made two unsuccessful attempts on Kandahar. He returned to the Deccan in 1655, and gained some easy successes against the kingdoms of Golconda and Bijapur. In 1657, the serious illness of Shāh Jahān was the signal for an internecine struggle among his sons for the throne. Aurangzeb emerged triumphant, deposed his father, put to death his brothers Dārā Shikoh and Murād Bakhsh, and drove the third brother Shujā into Arakan, where he disappeared. The rise of the Maratha power under Sivājī (1627-1680) was, meanwhile, changing the face of affairs in the Deccan. Bijapur and Golconda became his tributaries and the Muḍhal generals could make little head against him. Aurangzeb himself took the field in 1681, and during the last 26 years of his long life never once set foot in his capital. He conquered Golconda and Bijapur, but his operations against the Marathas were fruitless. He died at the age of 88 at Ahmadnāgar, and was buried in a simple tomb at Khuldabad near Aurangabad. In spite of his courage, his untiring energy and his great ability,

† Presented by Mr. Imre Schwaiger.

\* On loan from the Director-General of Archaeology in India.

the commencement of the decline of the Mughal Empire must be dated from his reign, though its external magnificence survived until the sack of Delhi by Nâdir Shâh in 1739. His failure has often been ascribed to his uncompromising zeal for his faith. There is a saying that Akbar planted out the seedling of the empire, Jahângir watered it, Shâh Jahân enjoyed its fruit, and Aurangzeb uprooted it. He built the Moti masjid (Pearl Mosque) in the Delhi Fort, and his letters in Persian are still regarded as models of elegance."

Contemporary events in England—the Civil Wars, the Commonwealth, the Restoration and Revolution. In France Louis XIV reigned from 1643 to 1715."

H, 155. SHÂH JAHÂN (*cf. H, 18, H, 59*).

H, 156. MADNÂ, vizier of Tâna Shâh.

H, 157. MÎRZÂ ASADULLAH KHÂN GHÂLIB, a well-known poet of Delhi, of the last century.

H, 158. NÂDIR SHÂH (*cf. H, 79*).

H, 159. MÎRZÂ BÂBAR, son of Akbar Shâh II, King of Delhi (*cf. H, 88*).

H, 160. SAYYID ABDULLAH, one of the two brothers who were styled king makers. He belonged to the family of Bârah Sayyids and was made prime minister by the emperor Farrukhâsiyar in the year 1713 with the title of Qutbul Mulk. His brother Sayyid Husain Ali was created Amirul Umarâ. Husain Ali was killed by Mîr Haidar Khân at the instigation of the emperor Muhammad Shâh on the 18th September 1720. To avenge the death of his brother, Qutbul Mulk rebelled against the emperor and raised Sultân Ibrâhîm, the son of Rafiû-sh-Shân, on the throne, but he was defeated and taken prisoner on the 4th of November 1720. Qutbul Mulk died in prison 3 years after on the 19th September 1723.

H, 161. SAÂDAT KHÂN, styled Burhânul Mulk. His real name was Muhammad Amîn, and he was originally a merchant of Khurasan. He is the progenitor of the Nawâbs and kings of Oudh. His father Nâsir Khân, came to India during the reign of Shâh Âlam Bahâdur Shâh I. At the commencement of Muhammad Shâh's reign Muhammad Amîn held the Faujdâri of Bayana and in 1724 was appointed governor of Oudh with the title of Saâdat Khân. He afterwards received the title of Burhânul Mulk and was present in the battle with Nâdir Shâh, dying on the night previous to the massacre of Delhi by that monarch on the 9th March 1739. He was buried at Delhi in the mausoleum of his brother Sayâdat Khân. His only child was a daughter who was married to his nephew Abul Mansûr Khân Safdar Jang who succeeded him in the Government of Oudh.

H, 162. ABBÂS QULÎ KHÂN.

H, 163. KHÂN-I-DAURÂN KHÂN (*cf. H, 67*).

H, 164. ÂZAM SHÂH, the third son of the emperor Aurangzeb. He was born on the 11th July 1653, and after his father's death was crowned in the garden of Shâlamâr at Ahmadabad in Guzerat on the 4th March 1707, his eldest brother Bahâdur Shâh being at the time in Kabul. He was soon afterwards slain, together with his two sons, Bidâr Bakht and Wâlâjâh, in

a battle fought against his elder brother at Jajowan between Agra and Dholpur on Sunday the 8th June 1707.

H, 165. DILER KHĀN, a Dāūdzaī Afghān, whose original name was Jalāl Khān, was the younger brother of Bahādur Khān Rohilla, and one of the best and bravest generals of the emperor Aurangzeb. He held the rank of 5000 and died in the year 1683.

H, 166. SHĀH SHUJĀ, the second son of the emperor Shāhjahān. He was born at Ajmir on the 12th May 1616, and was appointed governor of Bengal. In the civil war which broke out between the sons of the emperor Shāhjahān for the throne, he was the first to adopt royal titles and march from his province to the capital. He was defeated first by Sulaimān Shikoh, the son of Dārā Shikoh and subsequently by Aurangzeb, on the 5th of January 1659 at Khajwa about thirty miles west of Allahabad. He took refuge in Arakan where he is said to have been killed with all his family by the Rāja of that country.

H, 167. FATH ALI SHĀH, King of Persia. He was a Turkoman of the tribe of Qāchār and succeeded his uncle Āqā Muhammad Khān to the throne of Persia in 1797. He had received an excellent education, and possessed some literary accomplishments. He was a poet of some merit and was fond of the society of the learned, whom he generously patronized. He reigned nearly 40 years and died in the year 1834. It was at the court of Fath Ali Shāh that Sir John Malcolm in 1800 led the magnificent embassy which Lord Wellesley had despatched from Calcutta. Presented by Lālā Mūlchand, Mukh-tār of Sardhana.

H, 168. DĀRĀ SHIKOH, with troops in back ground (cf. H, 64).

H, 169. AURANGZEB (cf. H, 4; H, 154).

H, 170. SHĀH JAHĀN (cf. H, 3; H, 18; H, 35; H, 59; H, 60; H, 61 and H, 155).

H, 171. NĀDIR SHĀH (cf. H, 79 and H, 158).

H, 172. BAHĀDUR SHĀH I (cf. H, 5; H, 72; and H, 73).

H, 173. ĀLAMGĪR II (H, 12 and H, 82).

H, 174. SHĀH JAHĀN (cf. H, 3; H, 18; H, 35; H, 59; H, 60; H, 61 H, 155 and H, 170).

H, 175. MIRZĀ JAHĀNGĪR, the eldest son of Akbar Shāh II (cf. H, 87).

H, 176. A PERSIAN LADY. The portrait bears an endorsement in fine gold letters made by the painter himself which runs as follows:—

روز پنجشنبه بست ششم ماه رمضان المبارک سنه ١٠٨٤ داتم رسید  
“On Thursday the 26th, of the blessed month of Ramazān the year 1084, it was finished.” It is said to be the work of Muin Musawwir (painter).

H, 177. ANŪP SINGH, the son of Rāja Rāi Singh of Bikanir, after whose death, which occurred in the year 1672 A.D., he attended the court of Aurangzeb, and received a Khilat (robe of honour) from the emperor.

H, 178. MAHĀRĀJA KARAN SINGH, the son of Rānā Amar Singh of Udaipur. He lived in the time of Jahāngīr, and that emperor relates in his memoirs that he had full-sized figures of Rānā Amar Singh and his son Karan Singh carved out of marble, and placed before the *Jharoka* (inspection window) at Agra.

H, 179. A PERSIAN PRINCE. The portrait bears an endorsement in fine gold letters made by the painter himself which runs as follows :—

دِرَمْ شَهْرُ شَوَّالِ بِاقْبَالِ سَنَةِ ١٠٨٤ مِنْ بَانِدَامِ رَسِيدِ  
On 2nd of the auspicious month of Shawwāl the year 1084, it was completed." The portrait is said to be the work of Muīn Musawwir (painter).

H, 180. SĀDULLAH KHĀN, the prime minister of Shāhjahān, surnamed Allāmī Fahāmī, and entitled Jumlatu-l-Mulk. He is said to have been the most able and upright minister that ever appeared in India. He is a conspicuous figure in all the transactions of the emperor Shāhjahān, and is constantly referred to as an exemplar in the correspondence of the emperor Ālamgīr. He died at the age of 48 in 1656 A.D.

H, 181. OPIUM EATERS.

H, 182. MUHAMMAD SHĀH (cf. H, 10; H, 76).

H, 183. KABĪR, a celebrated Hindi poet. He was a Muhammadan weaver living during the reign of Sikandar Shāh Lodī, king of Delhi (1488-1517 A.D.). He was a great poet, and his poems are universally admired both by Hindus and Muhammadans. He is buried at Ratanpur, where, it is said, his tomb is to be seen to this day.

H, 184. A CAMEL.

H, 185. FISH, painted by Ustād Mansūr. Mansūr was the court painter of Jahāngīr, and had the title of Nādiru-l-Asr (the most eminent of his time conferred upon him by the emperor. The picture contains an endorsement said to have been made by the emperor himself. It, however, does not bear his name, and runs as follows :—

ماهی عربی دریانی شور عمل نادرالعصر استاد منصور "An Arabian sea-fish painted by Nādiru-l-Asr Ustād Mansūr."

H, 186. COLLECTION OF 12 PAINTINGS representing historical personages of the 17th and the 18th centuries.

1. SAĀDAT KHĀN styled Burhānu-l-Mulk, was the governor of Oudh during the reign of Muhammad Shāh. He was present in the battle with Nādir Shāh, dying on the night previous to the massacre of Delhi by that monarch, i.e., on the 9th March 1739.

2. BĪDĀR BAKHT, son of Āzam Shāh, was killed in the battle waged by his father against the emperor Bahādūr Shāh I on the 8th June 1707.

3. RĀJA JAI SINGH, commonly called Mirzā Rāja, was a chief with considerable territory in Rajputana. The title of Rāja was bestowed upon him by Aurangzeb. After the death of that emperor he espoused the cause of Āzam Shāh, the son of Aurangzeb. His love of science makes him one of

the most remarkable persons of his time. He built five observatories for astronomical studies, namely those at Delhi, Benares, Muttra, Ujjain and Jaipur and published a work on astronomy called *Zich-i-Muhammad Shāhī*. He died in September 1743.

4. RĀJA BHĪM, the chief of Udaipur. He was living during the year 1750.

5. MUKHTĀR KHĀN, an influential officer of the court of Aurangzeb. His daughter was married to prince Bīdār Paklī, the son of Āzam Shāh. He died in the year 1709.

6. MUHAMMAD AZĪM (AZĪMU-SH-SHĀN), the second son of the emperor Bahādur Shāh I. He was appointed governor of Bengal by his grandfather Aurangzeb, and was slain in the battle, which ensued after his father's death, between Jahāndār Shāh and his other brothers in the month of February, 1712.

7. DAULAT AFZĀ, son of Shāh Ālam Bahādur Shāh I.

8. DĀROGHA TOP KHĀNA, (Superintendent of artillery) of Aurangzeb's time.

9. NAWĀB BAHĀDUR KHĀN, probably a noble of the late Mughal period.

10. LUTFULLAH KHĀN, son of Sādullah Khān, wazīr of Shāhjahān. He was raised to a high rank by Aurangzeb. He died on 28th December, 1702.

11. QĀZI HAZŪR, a Mughal judge.

12. NAWĀB RŪHULLAH KHĀN, the paymaster-general of Aurangzeb. He died in the Deccan on the 8th August 1692.

H, 187. ZEBU-N-NISĀ BEGAM (cf. H, 70).

H, 188. JODH BĀI, whose maiden name was Jagat Gūsain and also Bālmatī, was the wife of Jahāngīr and the mother of the emperor Shāhjahān. She was the daughter of Motā Rāja of Jodhpur and was called Jodh Bāi because she was a princess of that State. She poisoned herself in 1619 A.D. and was buried at Agra.

H, 189. ĀZAM SHĀH AND BĪDĀR BAKHT (cf. H, 164).

H, 190. TEGH BAHĀDUR, the 9th Gurū of the Sikhs, was raised to the *gaddī* on the death of Gurū Har Kishan in the year 1664. He surpassed in affluence and power even his renowned father Gurū Har Gobind. He was beheaded in Delhi by order of Aurangzeb in 1675.

H, 191. GROUP OF NINE NOBLES of the Mughal period. Taking from left to right are the following :—

(1st line) (1) KOKA BEG, Governor of Bengal in the time of emperor Jahāngīr, (2) JAI KISHAN, Diwān of Ālamgīr II, (3) RĀJA HAR SUKH RĀI of the time of Ahmad Shāh.

(2nd line) (1) ALĪ QULĪ BEG better known Sher Afgan Khān, first husband of Nūr Jahān (cf. H, 56), (2) DAULAT RĀM, Bakhshi of Muhammad Shāh, (3) RĀJA NAWAL RĀO Diwān of Nawāb Mansūr Ali Khān, Safdar Jang. He was a Kayesth of Saksena tribe and was by degrees raised to higher rank with the title of Rāja. He was appointed Deputy of the Nawāb to settle the affairs of the province of Farukhabad. The Rāja

was slain in a battle fought against Ahmad Khān, the brother of the late Nawāb on 3rd August 1750 A.D.

(3rd line) (1) NAJĪBU-D-DAULA. He was a Rohilla chief, and was created Amīru-l-Umarā to the emperor Alamgīr II by Ahmad Shāh Abdālī on his return to Qandhar in 1757. He was entrusted with the care of the city of Delhi and the protection of the royal family. He died in 1770 and his duties fell upon his son and successor Zābīta Khān. (2) RĀJA JAI SUKH RĀI, Diwān of Akbar Shāh II. (3) HĪMŪ, a *bānyā* of the time of Akbar Shāh II.

H, 192. AN UNKNOWN PICTURE.

H, 193. SHĀH OF BUKHARA as a prisoner in Timūr's Darbar.

H, 194. \*RAFIU-SH-SHĀN, a son of the emperor Bahādur Shāh I, was killed in a battle against Jahāndār Shāh, his brother.

H, 195. \*KHWĀJA HASAN BASRĪ, a native of Basra and a very pious Musalmān, who is said to have possessed all the branches of science, and was noted for self mortification, fear of God and devotion. He is the author of Odes in Arabic. He was born in A. D. 642 and was buried at Basra.

H, 196. \*AKBAR AND JAHĀNGĪR shooting.

H, 197. \*BEGAM SAMRŪ (cf. H. 39, H. 40)

H, 501. †SHER SHĀH, Sultān of Delhi (1540-1545).

" Belonged to the Afghān tribe of Sūr. One of the greatest of Indian sovereigns. The famous land revenue system of Akbar was borrowed from Sher Shāh, who was equally great as an administrator and as a soldier. Established himself in Behar, and was attacked by Humāyūn, whom he expelled from India after two skilfully planned campaigns. He was himself killed by the bursting of a shell at the siege of Kalinjar."

" He planned a new Delhi, of which the Old Fort (Purānā Qila), begun by Humāyūn, was to be the citadel (cf. J, 36). Two gateways of the city-wall still exist and the Sher Mandal and the beautiful mosque inside the Old Fort were also built by him. Buried at Sahsaram in Behar."

H, 502. †ABUL FAZL (cf. also H, 17).

" Born 1551. Son of Shaikh Mubārak, a man of vast learning and broad views, and brother of Faizi, the poet laureate, who introduced him to Akbar's court. Akbar found, in his learning and acuteness, a weapon uniquely adapted for breaking the power of the orthodox Ulamā at court. He took a leading part in the famous Thursday evening discussions, and ultimately persuaded Akbar to declare himself the spiritual guide of his people. The promulgation of the new religion, the *Din-i-Ilāhī*, or Divine Faith, followed. The Muhammadan prayers were abolished at court, and a new era was introduced. Abul Fazl spent five years in the Deccan and showed himself a capable soldier and administrator. He was murdered by Bir Singh Deo, chief of Orcha, on his return, at the instigation of Prince Salim (Jahāngīr), who justifies the act in his memoirs on the ground that Abul Fazl was an enemy of the

\* On loan from the Director-General of Archaeology in India.

† On loan from Khwāja Mahmūd Hussain of Delhi.

Prophet. The date of the murder was 1602. Abul Fazl was the author of the Akbarnāma and the Āin-i-Akbarī, and he is regarded as the greatest Indian master of Persian prose."

H, 503. †QULICH KHĀN.

The ancestor of the Nizāms of Hyderabad. Killed by a cannon-ball at the siege of Golconda.

H, 504. †JAHĀNDĀR SHĀH.

H, 505. †FARRUKHSIYAR, Mughal Emperor, 1713-19.

The creature and the victim of the Sayyid "King-makers."

He was deposed and blinded and probably murdered. Buried in the tomb of Humāyūn.

H, 506. †THE DAUGHTER OF MAHĀRĀJA AJĪT SINGH OF JODH-PUR, the wife of Farrukhsiyar.

H, 507. †ROSHANU-D-DAULA (cf. H, 78).

H, 508. †MĪRZĀ SALĪM.

Son of Akbar II. Died in his father's lifetime.

H, 509. †A NAUTCH PARTY in the time of Akbar II.

The central figure is Malāgīr, a famous singer and dancer.

H, 510. †BAHĀDUR SHĀH II, Mughal Emperor (1837-1857) as a young man (cf. H, 36).

The last of the Mughal Emperors, and the nominal head of the mutineers. Was sent to Rangoon after his trial in 1858 and died there in 1862.

H, 511. †BAHĀDUR SHĀH II with courtiers and attendants.

The old man leaning on his staff is Hakīm Ahsānullah Khān, the Emperor's physician who was the principal witness against him, at his trial after the mutiny.†

H, 512. †MĪRZĀ JAWĀN BAKHT.

"Favourite son of Zinat Mahal and Bahādур Shāh II, who did their best to get him recognized as heir-apparent. He was a mere boy at the time of Mutiny, and shared his father's exile to Rangoon, where he died in 1884."

H, 513. †MĪRZĀ FAKHRU (cf. H, 91).

H, 514. †MĪRZĀ MUGHAL.

Son of Bahādур Shāh II. Leader of the mutineers. Killed by Hodson.

H, 515. †RĀJA ĀLA SINGH.

"Founder of Patiala and the Patiala State. Born in 1691, he obtained the title of Rāja from Ahmad Shāh Durrānī, in 1762, after the crushing defeat of the Sikhs by the Shāh at Barnālah. Āla Singh was present at the defeat of the Afghān Governor of Sirhind by the united Sikhs in 1763. Died in 1765."

† On loan from Khwāja Mahmūd Hussain of Delhi.

H, 516. †AMIR KHĀN, Nawāb of Tonk.

“Freebooter and Pindārī leader. Recognized as a territorial chief by the Company. Died 1834.”

H, 517. †NAWĀB SHAMSU-D-DĪN KHĀN, of Firozpur-Jhirka. “Hung for his share in the murder of Mr. William Fraser (see below) in 1835.”

H, 518. †MR. WILLIAM FRASER (1784-1835).

“Entered the service of the East India Company in 1799. Resident at Delhi 1830-35. Murdered at the instigation of Nawāb Shamsu-d-Dīn Khān of Firozpur. A most interesting account of the events which led up to the murder is given by General Sleeman in his *Rambles and Recollections*. Mr. Fraser was second-in-command of Skinner’s Horse, and distinguished himself at the siege of Bharatpur in 1826. He is buried in the churchyard at Delhi, and the touching inscription on his grave was written by his friend Lt.-Col. James Skinner (cf. H, 38).

H, 519. † A NAUTCH PARTY AT HINDŪ RĀO’S HOUSE.

“Hindū Rāo was popular with the British residents of Delhi, and this picture contains portraits of several British officers. One of them is smoking a *huqqa*, and his *huqqa* bearer, whose business it was to prepare the *hugga* for smoking, is standing behind him. In the old days, Englishmen used to take their *huggas* with them, even to dances. It was a deadly insult to step over another man’s *huqqa* snake, and it is said that more duels arose from incidents of this kind than from any other cause. Hindū Rāo was the brother of Baizā Bāī, the wife of Daulat Rāo Sindhia of Gwalior. He died in 1855. His house on the Ridge, which had previously belonged to Mr. William Fraser, is well known in connection with the siege of Delhi in 1857.”

H, 520. †ABUL HASAN TĀNĀ SHĀH OF GOLCONDA.

“The last of the Qutb-Shāhī dynasty (1512-1687). Famous for his defence of Golconda for eight months in 1687, against Aurangzeb. He spent the last seventeen years of his life in confinement at Daulatabad.”

H, 521. †AN ENGLISH OFFICER.

H, 522. †A HORSE WITH TWO ATTENDANTS.

H, 523. †SIEGE OF A FORT.

### Section J.—Engravings, Drawings and Photographs.

J, 1. MUSAMMAN or SAMAN BURJ, Delhi Fort, from the river side previous to the British occupation.

J, 2. LITHOGRAPH OF THE QŪWATU-L-ISLĀM MOSQUE and IRON PILLAR at Mehrauli, old Delhi, from Daniell’s “Oriental Scenery,” 1793-1816. (Old Catalogue No. 577). Thomas Daniell, R.A., F.R.S., was in India from 1784 to 1794.

† On loan from Khwāja Mahmūd Husain of Delhi.

‡ On loan from Major D. J. Macaulay, 1st D. Y. O. Lancers, Risalpur.

J, 3. THE DELHI DARBAR of the 1st January 1877 (from the West *Old Catalogue* No. 579).

J, 4. THE KĀLĪ MASJID. (Kalān Masjid) of Firoz Shāh Tughlaq in Delhi city.

J, 5. THE TOMB OF GHIYĀSU-D-DĪN TUGHLAQ SHĀH I at Tughlaqabad, 12 miles south of Delhi city.

J, 6. OLD PHOTOGRAPH of the MUSAMMAN BURJ and DĪWĀN-I-KHĀS from the river-side.

J, 7. PHOTOGRAPH of the MUSAMMAN BURJ and DĪWĀN-I-KHĀS from the river-side.

J, 8. OLD PHOTOGRAPH of the DĪWĀN-I-KHĀS.

J, 9. PHOTOGRAPH of the DELHI FORT and SALĪMGARH from the river-side.

J, 10. OLD PHOTOGRAPH of the SALĪMGARH BRIDGE (cf. C, 18).

J, 11. SUBJECT UNKNOWN.

J, 12. PHOTOGRAPH of the DĪWĀN-I-ĀM (with the old railings) Delhi Fort.

J, 13. PHOTOGRAPH of the NAQQĀR KHĀNA or NAUBAT KHĀNA, Delhi Fort, from East.

J, 14. PHOTOGRAPH of the reconstructed ELEPHANT STATUE in Queen's gardens, Delhi city (cf. C. 11).

J, 15. PHOTOGRAPH of the DELHI GATE of Delhi City, now demolished.

J, 16. ENGRAVING, entitled the "Storming of Delhi" (apparently the Kashmir gate). Published in August 1859; engraved by J. H. Sheratt from the painting by M. S. Morgan. Original with publishers, London Printing and Publishing Company.

J, 17. PICTURE in water-colours, by M. Rigby (1878) representing an incident in the taking of Delhi.

J, 18. THE THRONE BEFORE THE MĪZĀN-I-ADL in the Khwāb-gāh, Delhi Fort.

J, 19. KHWĀBGĀH, Delhi Fort showing the MUSAMMAN BURJ, *pardah* screens (cf. No. J, 1) and central water channel. This picture bears the date 1263 A.H., and 1847 A.D.

J, 20. DĪWĀN-I-KHĀS showing awnings and *pardah* screens, also marble enclosure where petitioners stood in the time of the later Mughals.

J, 21. RANG MAHAL. An exterior view showing *pardah* screens, *khas khānas*, tank and basin. This picture appears to be the original of the illustration facing page 36, Chapter II, of Syed Ahmad's Āthāru-s-Sanādīd, which was first published in 1847.

J, 22. INTERIOR OF THE RANG MAHAL, showing the inlaid tank which was opened up in 1908. This picture appears at page 35 of the above mentioned work.

J, 23. DĪWĀN-I-ĀM showing marble railing between the columns and the railing in the courtyard. It also shows the Lāl Parda Darwāza and "The house of Mirzā Bahādur, the heir-apparent."

J, 24. DĪWĀN-I-ĀM. This picture shows the white shell plaster with which the building was originally coated, and the marble railing between the columns ; also the railing of red wood in the court (cf. No. J, 23).

J, 25. NAQQĀR KHĀNA or NAUBAT KHĀNA showing Dīwān-i-Ām, courtyard and railing. This picture shows that the platform on which the gateway rests was not continuous across the opening as it now is. The picture appears to be by the same hand and of the same series as Nos. J, 19, 21, 22, 23.

J, 26. SHĀH BURJ and Pavilion, showing the *chhatri* which formerly existed on the tower.

J, 27. THE SALĪMGARH BRIDGE from the south, showing Salimgarh and the Fort.

J, 28. THE SALĪMGARH BRIDGE from the north, showing Salimgarh and the Fort.

J, 29. The LAHORE GATE from the west.

J, 30. The LAHORE GATE from within the screen wall.

J, 31. The LAHORE GATE from north-east, showing buildings, which have now disappeared.

J, 32. THE HOUSE OF MIRZĀ BĀBAR.

J, 33. EXTERIOR OF THE FORT from the river showing the Moti Mahal and the buildings of the Seraglio south of the Rang Mahal, which have now vanished.

*Pre-Mutiny Pictures of Buildings at Delhi.*

J, 34. \*QUTB MĪNĀR.

" Began by Qutbu-d-Dīn Aibak, the general and successor of Muhammad of Ghor, about 1200, and continued by Shamsu-d-Dīn Altamish (1210-36). The fourth and fifth stories were rebuilt by Firoz Shāh Tughlaq (1351-1388).

J, 35. \*TOMB OF GRIYĀSU-D-DĪN TUGHLAQ SHĀH (ob. 1324).

J, 36. \*THE OLD FORT. (Purānā Qila).

" Begun in 1533 by Humāyūn on the site of the old Hindū capital of Yudishthira (c. 1500 B.C. ?), Indraprastha. Sher Shāh adopted it as the citadel of his new city, and in 1541 built his famous mosque and the Sher Mandal within its walls."

J, 37. \*THE TOMB OF HUMĀYŪN.

" Built by his widow, Hamida Bāno Begam, commonly known as Hāji Begam, the mother of Akbar, and completed about 1567. She is herself buried inside the mausoleum, which, from the number of Mughal princes who

\* On loan from the Director-General of Archaeology in India.

are buried there, has been termed "the general dormitory of the house of Timūr."

J, 38. \*THE DELHI GATE OF THE FORT.

"The Fort or Palace, as it was generally called so long as it was occupied by a Mughal sovereign, was built by Shāh Jahān between 1638 and 1648. The barbican was added by Aurangzeb."

J, 39. \*THE DĪWĀN-I-KHĀS.

Showing the scarlet awnings and screens, used in the time of the Emperors.

J, 40. THE FORT FROM THE RIVER.

J, 41. DĪWĀN-I-KHĀS, Delhi Fort (*cf.* J, 39).

J, 42. LAHORE GATE, Delhi Fort, from West.

J, 43. \*THE TOMB OF SAFDAR JANG (*cf.* H, 81).

The last Mughal monument of architectural importance in Delhi.

J, 44. \*THE JANTAR MANTAR.

The observatory of Rāja Jai Singh built in 1724.

J, 45. \*THE RIVER FRONT OF THE QUDSIYAH GARDEN PALACE.

"This palace was built by Qudsiyah Begam, the dancing girl who became the wife of Muhammad Shāh and the mother of Ahmad Shāh (1748-54). On the deposition of her son, both he and she were blinded by order of Ghāziū-d-Dīn (*cf.* H, 80). This river front no longer exists."

J, 46. \*JĀMI MASJID.

Showing a small enclosure in the N.-W. corner, where the relics used to be kept, now no longer in existence.

J, 47. THE GOLDEN MOSQUE of Roshanu-d-Daula (*cf.* H, 78); built in 1721. It was from the platform in front of it that Nādir Shāh (*cf.* H, 79) watched the massacre of the inhabitants of Delhi in 1739.

J, 48. \*QUTB MĪNĀR.

The picture shows the cupola put up by Major Robert Smith in 1828 and taken down by order of Lord Hardinge in 1848, but contains one glaring inaccuracy, as it shows one story too many.

J, 49. JĀMI MASJID, DELHI.

J, 50. \*THE DELHI FORT FROM THE RIVER.

Taken at the time of the Mutiny but before the alterations had been made in the buildings.

J, 51. \*Drawing of an old ELEPHANT CARRIAGE.

J, 52. DĪWĀN-I-ĀM.

J, 53. The SHĀH BURJ, SALĪMGARH, and Railway Bridge.

\* On loan from the Director-General of Archaeology in India.

J, 54. DĪWĀN-I-KHĀS and MUSAMMAN BURJ in 1911.

J, 55. HUMĀYŪN'S TOMB.

J, 56. The SHĀH BURJ before the recent alterations.

J, 57. An old photograph of the QUTB MĪNĀR.

J, 58. The NAUBAT or NAQQĀR KHĀNA in 1911.

J, 59. The DĪWĀN-I-KHĀS and MUSAMMAN BURJ, before the new marble railing was put up.

J, 60. The MUMTĀZ MAHAL (now the Delhi Museum of Archaeology) before conservation.

J, 61. The MUMTĀZ MAHAL (now the Delhi Museum of Archaeology) after conservation in 1912.

J, 62. Photographs of the MĀHĪ-O-MARĀTIB (cf. D, 17) in the Edward Museum, Bhopal, and in the palace, Bikanir.

"The best known of the ensigns of royalty in the East is the umbrella (*chatr*). It is not peculiar to India, but is found also in the sculptures of Nineveh and Egypt. It has been thought that its use as a royal emblem was originally due to a belief that it was unlucky for the sun to shine on a person. Another ensign used for a similar purpose was the *āftābgīr*, shaped like a palm-leaf fan, and sometimes bearing the sun's face embroidered on it (*sūraj-mukhī*). We also find circular sun-emblems (*sūraj-mukhī* or *āftāb*). This emblem of the sun's face is met with in the history of ancient Persia."

"The *kaukaba* or *qumquma* was a ball of polished steel suspended from a long pole."

"The *panj* or outspread hand is sometimes said to represent the hand of Ali, which Timūr is recorded to have had carried before him, as a sacred relic, but the outspread hand was used by the Romans long before the time of Muhammad."

"The ensign of the *Mīzān* or balance had reference to the scales of justice.

The *azhdahā-paikar* (dragon-face), like the *panj*, is said to originate with Timūr, who was presented with some dragon-idols in India, but the Romans too had a dragon-standard, borrowed from the Parthians, which was "the image of a large dragon fixed upon a lance, with gaping jaws of silver, and with the rest of its body formed of coloured silk. When the wind biew down the open jaws, the body was inflated."

This description of the *draco* or dragon-standard of the Romans is curiously, like Thorn's description of the fish standard or *māhī*, conferred on Lord Lake by Shāh Alam in 1804, which represented "a fish with a head of gilt copper and the body and tail formed of silk, fixed to a long staff and carried on an elephant." The similarity suggests that the *māhī* was in origin merely a variation of the dragon. But the *māhī* or fish was sometimes made of brass or gilded copper throughout. Its significance is not quite clear, but is possibly represented the fish on which the world, according to the Persian mythology rests."

"The above with the exception of the *āftābgīr* and the *māhī* were the peculiar emblems of the Mughal sovereigns. The *āftābgīr* was sometimes

conferred on royal princes, and the *māhī* was bestowed on distinguished servants of the crown, but even among them it was reserved, something like the English Garter, for those of high rank."

"The term *māhī-o-marātib* (lit. fish and dignities) was used collectively for the emblems of royalty, but it was also used in a special sense for the fish and certain adjuncts which were conferred on distinguished nobles."

"Other ensigns which were conferred on subjects were the *chhatr-tok* and the *tuman-tok*, yak-tail standards, which recall the horse tail standards of the Turks, and standards with flags attached of different forms, known as the *alam* and the *jhanda*."

"We read also of the *Sher marātib*, and the tiger-standard is seen illustrated in old pictures. There does not seem to have been any standard pattern of size for the fish or tiger standards." [J. P. Thompson. *Catalogue of Loan Exhibition of Antiquities. Coronation Darbar, 1911.*]

Representations of most of the above will be found in the picture of the State-procession of Akbar II. See H, 89.

J, 63. OLD BUILDINGS near Delhi. The photograph dates from the time of Mutiny but the subject has not been identified.

J, 64. THE **SHĀH** BURJ of the Fort, Salimgarh and the Railway Bridge (present day).

J, 65. **SHER SHĀH'S** FORT, Delhi (old Fort or Purānā Qila).† (cf. J, 36).

J, 66. **CHĀNDNĪ CHAUK**, DELHI, the principal street in Shahjahanabad (modern Delhi).†

J, 67. UNKNOWN TOMB at Delhi (presumably the Alāi Gate at Qutb).†

J, 68. **SHER SHĀH'S** mosque. Built in 1541 in the old Fort, Delhi.†

J, 69. FESTIVAL OF BAQARĪD. The drawing represent the king of Delhi proceeding in state from his palace to the Īdgāh to offer prayer and celebrate the festival which is held in commemoration of Abraham's offering his son as a sacrifice.†

J, 70. TOMB OF **SHAMSU-D-DĪN ALTAMISH**. He was a slave of Qutbu-d-Din Aibak, who purchased him for 50,000 pieces of silver. He rose in the favour of his master, married his daughter and eventually succeeded him to the throne of Delhi in 1210 A.D. He died in 1235 A.D. and was buried in an elaborately ornamented tomb built by his daughter Razya Sultān (cf. H, 43), near Qutb Minār, in Delhi.†

J, 71. "HINDŪ RUIN, DELHI" (probably intended for the Qūwatul Islām mosque).†

J, 72. TUGHLAQABAD, a city of Delhi built by the emperor Ghiyāsuddin Tughlaq Shāh in the year 1321-3 A.D.†

J, 73. SALĪMGARH, DELHI, (cf. J, 27; J, 28), built by Islām Shāh (1545-52 A.D.) the son of **Sher Shāh**, in 1546 at a cost of four lacs of rupees.

\* On loan from the Director-General of Archaeology in India.

† Drawn by Captain J. Luard.

It took five years to construct its four walls, when Islām Shāh died and the work was abandoned.†

J, 74. RUINS of the old city of Delhi, from Adham Khān's tomb.†

J, 75. QUTB MĪNĀR, DELHI. (cf. J. 34; J. 48; J. 57).†

J, 76. \*OLD DELHI CLUB, outside the walls of the Fort.

J, 77. The western entrance of SHER SHĀH'S FORT, Delhi (cf. J. 36).

J, 78. EASTERN GATE of the Jāmi Masjid, Delhi.

J, 79. REMAINS of an ancient building near Firoz Shāh's Kotla, Delhi.

J, 80. North-east view of the QUDSIYAH GARDEN, on the river Jumna (cf. J. 45).

J, 81. JĀMI MASJID, Delhi (cf. J. 46; J. 49).

J, 82. QUTB MĪNĀR, DELHI (cf. J. 34; J. 48; J. 57).

J, 83. QILA KUHNĀ MOSQUE, DELHI (cf. J. 68).

J, 84. OLD FORT, DELHI (cf. J. 36; J. 65).

J, 85. LAT OR STONE PILLAR raised by Firoz Shāh. This *Lāt* or pillar which is 42'7" in height was erected by Asoka near Khizrabad (90 *kos* from Delhi). It was removed to Delhi and set up in his palace by Sultān Firoz Shāh in 1556 A.D.

J, 86. KASHMIRI GATE, DELHI.

J, 87. SALIMGARH FORT, DELHI (cf. J. 27; J. 28; J. 73).

J, 88. †Elevation of the SHIKĀRGĀH and the celebrated Asoka pillar at Delhi, made in June 1797.

J, 89. †The PLAN of the above.

J, 90. †Photograph of an old plan of DELHI FORT.

J, 91. Photograph of a picture owned by His Highness the Mahārāja of Alwar showing a procession of SHĀH ĀLAM II.

J, 92. ENLARGEMENT of the same.

J, 93. A Pavilion at the tomb of SAFDAR JANG.

J, 94. A Building described as the tomb of HUMĀYŪN'S WAZĪR.

J, 95. MAUSOLEUM OF SAFDAR JANG.

J, 96. CHAUK OF DELHI.

J, 97. PALACE of the king of Delhi.

J, 98. QUTB MĪNĀR in the ruins of ancient Delhi.

J, 99. HAREM CARRIAGE of the king of Delhi. Drawing made by Prince Saltykoff, in the courtyard of the king's palace in 1848.

J, 100. QUTB MĪNĀR, enlargement of a plate from "A description of the Qutb Minār by Ensign James T. Blunt, of the Engineers (Asiatic Researches, Vol. IV, 1795)."

\* On loan from the Director-General of Archaeology in India.

† On loan from the office of the Superintendent, Muhammadan and British Monuments, Northern Circle.

J, 101. GROUND PLAN of the same.

J, 102. †OBSERVATORY, etc., from the Flagstaff Tower, Delhi.  
Illustrated London News, 10th October 1857.

J, 103. †DELHI BANK in 1857 (from a photograph).  
Illustrated London News, 1st August 1857.

J, 104. ‡Photographic reproduction of an illustration of DĪWĀN-I-ĀM, DELHI, in a manuscript copy of Bādshāhnāma in the Oriental Library, Bankipore.

J, 105. ‡Photographic reproduction of an illustration of DELHI FORT from the river in a manuscript copy of Bādshāhnāma in the Oriental Library, Bankipore.

J, 106. ‡Photographic reproduction of an illustration of SHĀHJAHĀN sitting on the Peacock Throne and holding a Darbār from a manuscript copy of Bādshāhnāma in the Oriental Library, Bankipore.

J, 107. ‡Photographic reproduction of an illustration of LAHORE GATE of the Delhi Fort from a manuscript copy of Bādshāhnāma in the Oriental Library, Bankipore.

J, 108. ‡Photographic reproduction of an illustration of JĀMI MASJID, Delhi, from a manuscript copy of Bādshāhnāma in the Oriental Library, Bankipore.

J, 109. ‡Photographic reproduction of an illustration of an UNKNOWN MOSQUE from a manuscript copy of Bādshāhnāma in the Oriental Library, Bankipore.

J, 110. ‡Photograph of the COTSEA BHAUG (Qudsīya Bāgh) on the river Jumna at Delhi, reproduction of plate III, Daniell's Oriental Scenery 1816, Vol. I.

J, 111. ‡Photograph of the remains of an ancient building near FIROZ SHAH'S COTILLAHL (Kotla) at Delhi ; reproduction of plate III, Daniell's Oriental Scenery 1816, Vol. I.

J, 112. ‡Photograph of the Western entrance of SHER SHĀH'S FORT, Delhi, reproduction of plate XIII, Daniell's Oriental Scenery 1816, Vol. I.

J, 113. ‡Photograph of the OBSERVATORY at Delhi ; reproduction of plate XIX, Daniell's Oriental Scenery 1816, Vol. III.

J, 114. ‡Photograph of CUTTAB MINAR (Qutb Mīnār) ; reproduction of plate XXIV, Daniell's Oriental Scenery 1816, Vol. III.

J, 115. ‡Photograph of the QUTB MĪNĀR ; reproduction of a picture drawn by W. Daniell, Daniell's Oriental Annual 1834.

J, 116. ‡Photograph of the mausoleum of SUFTER JUNG (Safdar Jang) reproduction of a picture drawn by W. Daniell, Daniell's Oriental Annual 1835.

J, 117. ‡Photograph of the tomb of a PATHĀN CHIEF, Delhi ; reproduction of a picture drawn by W. Daniell, Daniell's Oriental Annual 1836.

† Presented by Mr. W. Angelo.

‡ Presented by the Chief Commissioner, Delhi.

J, 118. ‡Photograph of the tombs of PATHĀN CHIEFS, Old Delhi ; reproduction of a picture drawn by W. Daniell, Daniell's Oriental Annual 1836.

J, 119. ‡Photograph of the PATHĀN TOMB at TUGHLAQABAD, Old Delhi ; reproduction of a picture drawn by W. Daniell, Daniell's Oriental Annual 1837.

J, 120. ‡Photograph of the STATE PRISON at Delhi ; reproduction of a picture drawn by W. Daniell, Daniell's Oriental Annual 1837.

J, 121. ‡Photograph of the MAUSOLEUM OF TUGHLAQ SHĀH ; reproduction of a picture drawn by Daniell, Daniell's Oriental Annual 1837.

J, 122. ‡Photograph of the BRIDGE AT OLD DELHI ; reproduction of a picture drawn by W. Daniell, Daniell's Oriental Annual 1837.

J, 123. ‡Photograph showing general view of SHAHJAHANABAD ; reproduction of a picture drawn by W. Daniell, Daniell's Oriental Annual 1837.

J, 124. ‡Photograph of the NORTH GATE, OLD DELHI ; reproduction of a picture drawn by W. Daniell, Daniell's Oriental Annual 1837.

J, 125. ‡Photograph of the DESERTED HOUSES of Pathān Chiefs at Old Delhi ; reproduction of a picture drawn by W. Daniell, Daniell's Oriental Annual 1838.

J, 126. ‡Photograph of the MAUSOLEUM OF HUMAIOON (HUMĀ-YŪN) at Delhi ; reproduction of a picture drawn by W. Daniell, Daniell's Oriental Annual 1838.

J, 127. ‡Photograph of the MAUSOLEUM OF NIZAMAUADEEN OULEA (Nizamu-d-Din Auliyā), Delhi ; reproduction of a picture drawn by Daniell, Daniell's Oriental Annual 1838.

J, 128. ‡Photograph of the ANCIENT GATEWAY, Delhi ; reproduction of a picture drawn by T. C. Dibden, Daniell's Annual 1840.

J, 129. ‡Photograph of the *Bāolī* and remains of JAHĀNGĪR'S PALACE, Delhi ; reproduction of a picture drawn by T. C. Dibden, Daniell's Oriental Annual 1840.

J, 130. ‡Photograph of AKBAR SHĀH II, Emperor of Delhi ; reproduction of a picture engraved by J. Cochran from a drawing by a native, Daniell's Oriental Annual 1840.

J, 131. JAI SINGH'S Observatory at Delhi. Drawn by Thomas Daniell.

J, 132. THE SAME.

J, 133. \*Water colour drawing of the JĀMI MASJID, Delhi.

J, 134. \*Water colour drawing of the GATEWAY OF THE QUDSIYA BĀGH, Delhi.

J, 135. View of DELHI FORT from the river painted on linen.

J, 136. Photograph of one of the ELEPHANT STATUES outside the Delhi Gate, Fort Delhi.

‡ Presented by the Chief Commissioner, Delhi.

\* On loan from the Director-General of Archaeology in India.

J, 137. †Picture of the OBSERVATORY AT DELHI (coloured), drawn in the latter quarter of the 18th century by S. Davis.

J, 138. †THE SAME.

J, 139. †THE SAME.

J, 140. †THE SAME (in pencil).

J, 141. †THE SAME (in pencil).

J, 142. †THE SAME (in pencil).

J, 143. †Picture of QUTB MĪNĀR, near Delhi, drawn by Daniell.

J, 144. †Picture of the VIEW AT DELHI near the mausoleum of Humāyūn, drawn by Daniell.

J, 145. †Picture of a BĀOLI near the old city of Delhi, drawn by Daniell.

J, 146. †Picture of the MAUSOLEUM OF AMĪR KHUSRAU at the ancient city of Delhi, drawn by Daniell.

J, 147. View of the West Gate of FĪROZ SHĀH'S KOTLA, Delhi, drawn by Daniell.

J, 148. View of QUTB MĪNĀR, Delhi, drawn by Daniell.

### Section K.—Maps.

K, 1. MAP (4' square) of Delhi City dating from before the Mutiny, purchased in 1892 by Mr. Clarke, late President of the Municipal Committee, Delhi, for Rs. 100, and preserved in the office of the above Committee till January 1908. The map shows St. James Church built by Colonel Skinner.

K, 2. MAP (1' 9" by 1' 3") of Delhi City dating from before the Mutiny. It cannot be earlier than the reign of Akbar II (1806-1837), as it contains the name of the *Qadam Sharīf* (cf. C, 28) in the Palace Garden, set up by that King in the beginning of his reign. To the south of the Diwān-i-Ām a large building is marked as Haveli Mirzā Jahāngīr Bahādur. This was no doubt, the mansion occupied by Prince Jahāngīr, the son of Akbar II, who died in 1832, so that the date of the map lies between A.D. 1807 and 1832. There is also shown between the Asad Burj and lesser Rang Mahal, a building marked Zila-i-Mumtāz Mahal. Mumtāz Mahal was the wife of Akbar II and mother of Mirzā Jahāngīr. His tomb was built by her. (*Old Catalogue* No. 532).

K, 3. MAP of Delhi Fort under Mughal rule. Copied from Fergusson's *History of Indian and Eastern Architecture*. It should be noticed that the map is inaccurate in many points of importance.

K, 4. MAP of Delhi Fort immediately after the Mutiny. It shows the quarters occupied by Bahādur Shāh II, the last King of Delhi in his captivity.

†Presented by the Honourable Mr. Justice Beaufort of South Africa.

‡Presented by the Marquis Curzon.

K, 5. PLAN of the CITY OF DELHI and a portion of its environs, showing the position of the British Force during the siege and capture of the place, 1857.

K, 6. BIRD'S-EYE sketch showing recent improvements to the Qutb area, Delhi.

### Section L.—Mutiny Relics.

L, 1. †COAT WORN BY JOHN NICHOLSON when he received his fatal wound on the 14th September 1857.

“ General Nicholson was with the column which stormed the breach near the Kashmir bastion. Almost simultaneously, the second column effected an entrance at the Water bastion, and the third by the Kashmir Gate. The third column penetrated as far as the Jāmi Masjid, while Nicholson with the available troops of the other two columns endeavoured to force his way inside the line of the walls as far as the Lahore Gate, by which it was expected that the fourth column would enter. The attack of the fourth column failed. Nicholson reached the Kabul Gate, from which a narrow lane, strongly held by the rebels, led on to the Lahore Gate. Two assaults were unsuccessful. The third was led by Nicholson in person, but he fell at the outset, shot through the body. He lingered for nine days, and died on the 23rd, at the age of 35. He was buried in the cemetery outside the Kashmir Gate, behind the place where his statue now stands. A tablet presented by Mr. W. Angelo, marks the spot where he fell.”

L, 2. \*LETTER FROM JOHN NICHOLSON TO GENERAL WILSON, dated Rajpoora, 4th August, 1857.

“ This letter was written when Nicholson was nearing the end of his long march from Peshawar to Delhi. After writing it, he received orders to come on with all possible speed, and arrived before Delhi four days later.”

A printed copy of this letter is also in the case.

L, 3. Frames containing NEWSPAPERS of the period of the Mutiny. The newspapers are as follows :—

- (1) “ The Lahore Chronicle Extra,” dated 12th, 13th, 14th and 23rd September, 1857, and 1st July, 1858;
- (2) “ The Roorkee Garrison Gazette,” dated 23rd and 30th July, 1857, and 2nd and 22nd September, 1857;
- (3) “ The Delhi Gazette Extra,” dated 1st July, 1858 ; and  
“ The Mofussilite Extra,” dated 1st July, 1858.

L, 4. †An old PHOTOGRAPH of old No. 5 DARYĀGANJ, Delhi. Gallantly defended against the Mutineers from 11th to the 13th May 1857.

† Presented by Mr. W. Angelo.

\* On loan from the Director-General of Archaeology in India.

‡ Presented by Miss Thornton.

The Mutineers brought up 4 guns to within 30 yards of the house at midnight on the 12th and shelled the house with grape and canister. They retired at 4 A.M. and the house was not molested until midnight when they returned with the guns and a large body of infantry. The firing was so heavy that the defenders could not show their heads above the parapets. At 4 A.M. on the 13th the defenders determined to escape, but the mutineers directed their guns on the steps by which the women and children had to descend and their escape was entirely cut off. A full account of the siege of the house is given in a printed note prepared by J. S. Aldwell, one of the defenders of the house, in 1899.

L, 5. A LETTER by HODSON (of Hodson's Horse).

L, 6-9.  $\ddagger$ INCIDENTS in the Indian Mutiny. Taken from an old book of photographs acquired in England.

L, 10-35. REPRODUCTIONS illustrating the military operations in the campaign of 1857-8 before Delhi and its neighbourhood, from drawings made during the eventful period of the great mutiny by George Franklin Atkinson, Captain, Bengal Engineers.

L, 10. SEPOYS at Rifle practice.

L, 11. BENGAL FUSILIERS marching down from Dagshai.

L, 12-13. { OFFICERS JOINING THE FORCE.  
A SCENE IN CAMP.

L, 14. TROOPS hastening to Ambala.

L, 15. MUTINEERS surprised by Her Majesty's 9th Lancers.

L, 16. STORMING the batteries at Bâdli Serai.

L, 17-18. { THE OUTLYING PICKET.  
REPULSE OF A SORTIE.

L, 19. REINFORCEMENTS proceeding to Delhi.

L, 20. HORSE ARTILLERY in action.

L, 21-22. { INCIDENT in the Sabzî Mandî.  
INTERIOR of a tent.

L, 23. HODSON'S HORSE at Rohtak.

L, 24. A HEAVY DAY in the batteries.

L, 25. FUSILIERS bringing the captured guns into camp.

L, 26-27. { SAPPERS at work in the batteries.  
SEARCH for the wounded.

L, 28. ADVANCE of a siege train.

L, 29. TROOPS of the native allies.

L, 30. STORMING of Delhi.

L, 31-32. { MUTINOUS SEPOYS.  
PRIZE agents extracting treasure.

$\ddagger$  On loan from the office of the Superintendent, Muhammadan and British Monuments, Northern Circle.

L, 33. CAPTURE and DEATH of Shāhzādas (Princes).

L, 34-35. { WOUNDED OFFICERS at Simla.  
{ WOUNDED MEN at Dagshai.

L, 36. †FIELD GLASSES used by General Nicholson during the siege of Delhi.

L, 37. †COPY of a contemporary sketch of the storming of Kashmīr Gate, preserved in the Mess of the 1st K. E. O. Sappers and Miners, Roorkee.

L, 38. †DAGGER with ivory hilt handed to General Sir A. Wilson, K.C.B., by Bahādur Shāh II on his surrender.

L, 39. †SABRE with silver hilt ornamented with fine carving and furnished with cross guard and a pommel modelled in the shape of a lion's head. It was handed to General Sir A. Wilson, K.C.B., by Bahādur Shāh II on his surrender.

L, 40. †SABRE, with elaborately chased blade and gold plated hilt ornamented with carving and set with stones, and furnished with cross guard. It was handed to General Sir A. Wilson, K.C.B., by one of Bahādur Shāh's officers.

L, 41. †REGULATION SWORD, with a brass scabbard and the hilt furnished with knuckle guard. It was worn through the siege and capture of Delhi by General Sir A. Wilson, K.C.B.

L, 42. †ENLARGED PHOTOGRAPHIC COPY of a telegram despatched from Umbala 11th May, 1857. The original is preserved at Lahore.

L, 43. †ENLARGED PHOTOGRAPHIC COPY of a telegram sent off from Delhi on 11th May, 1857. The original is preserved at Lahore.

L, 501. §TWO LETTER stands with 13 original copies of letters written from the camp before Delhi to George Carnac Barnes, C.B., Commissioner of the Cis-Sutlej States.

### Section M.—Old Manuscripts and Printed Books.

M, 1. MASNAWĪ MAULĀNĀ RŪM, from the imperial wardrobe of Ālamgīr II. The manuscript is dated 1010 A.H. (1602 A.D.).

M, 2. DĪWĀN-I-HĀFIZ, from the imperial wardrobe of Shāh Ālam II written by one Ināyatullah of Shiraz in 985 A.H. (1578 A.D.)

M, 3. BOSTĀN of SĀDĪ, from the imperial wardrobe of Shāh Ālam II. The manuscript is dated 944 A.H. (1538 A.D.).

M, 4. QIRĀNU-S-SĀDAIN (the conjunction of two auspicious planets), a short descriptive history of the reign of Sultān Kaiqubād (686-9 A.H. = 1287-90

† Presented by Major L. Morgan Smith.

‡ Presented by the Chief Commissioner, Delhi.

† Presented by Sir Roland Wilson, Bart.

§ On loan from Sir George Barnes, K.C.B.

A.D.), written by Amīr Khusrau in poetry. It was completed in 688 A.H. (1289-90 A.D.). The manuscript is dated 1014 A.H. (1605 A.D.) and also records that it was transcribed by one Muhammad Yūsuf in the town of Kalpi.

M, 5. OLD MANUSCRIPT COPY of the Qurān, written in characters of a transition style between Kūfic and Naskh.

M, 6. \*TAZKIRA-I-JAHĀNGIRĪ in the Turkish language, 2 volumes.

M, 7. \*RAUZATU-S SAFA, Vol. II. The manuscript is dated 1088 A.H. (1677-8 A.D.) and bears seal marks of "Muhsinu-d-Daula, Muntazimul-Mulk Faridūn Jāh Mansūr Ali Khān Bahādur Nusrat Jang."

M, 8. MANUSCRIPT COPY of the Qurān written in Naskh characters by Muhammad Ārif, entitled Yāqūt Raqam Khān in the year 1018 A.H. (1669-70 A.D.).

M, 9. A MANUSCRIPT COPY of the Bayāz (Note-book) of Bakhtāwar Khān. It consists of a collection of numerous original compositions and extracts from the standard Persian Works, copied by several famous calligraphists of the time. At the end of certain passages dates are also given which range between 1081 (1670) and 1083 A.H. (1678 A.D.).

Bakhtāwar Khān was a noble of Aurangzeb's court. In the tenth year of that emperor's reign he was appointed to the rank of one thousand and in the thirteenth year he was made Superintendent of Eunuchs. He was a favourite eunuch of the emperor, who followed his bier for some paces towards the grave. He was the founder of a sarāi known after him in Delhi and was the author of a historical work entitled as *Mirāt-i Ālam*.

M, 10. †A DETAILED LIST OF THE MEMBERS of the house of Timūr connected with Bahādur Shāh II, the last Mughal emperor of Delhi, containing in a tabular form their respective names, relationship with the emperor, age, place of residence and other particulars regarding their emoluments and income from Jāgīr. It was prepared on the 20th June 1847 A.D.

M, 11. CHIHAL MAJLIS of Alāu-d-Daula Samnānī. The manuscript illustrated and dated 1020 A.H. (1611-12 A.D.) was written in Agra by Abdur-Rahīm entitled Roshan Qalam. At the beginning and end of it on the blank pages there are various seal marks and endorsements, the most important of the former being those of the emperors Shāh Jahān and Aurangzeb. One of the endorsements is by Shāh Jahān. It is dated the 5th of Bahman corresponding to the 8th of Jumāda II of the year 1037 A.H. (14th February 1628 A.D.) and relates to the receipt of the manuscript in the imperial library.

M, 12. TĪMŪR NĀMA of Maulānā Abdullāh Hātīfī. The manuscript is illustrated and dated 894 A.H. (1488-89 A.D.).

M, 13. LAILĀ MAJNŪN of Maulānā Abdullāh Hātīfī, and Yūsuf Zulaikhā of Maulānā Abdu-r-Rahmān Jāmī. Both the manuscripts are illustrated. The latter is contained in the margin of the pages.

M, 14. MANĀHIJU-L IBĀDĀNU-L MĪĀD of Muhammad, son of Ahmad Al-Madū Saīd, of Farghāna. The manuscript written by Abu-l-Baqā al-Mūswī, is richly illuminated with gold.

\* On loan from the Director-General of Archaeology in India.

† Presented by M. Abul Hasan Haqqānī of Delhi.

M, 15. AN OLD ILLUSTRATED MANUSCRIPT COPY of the Shāhnāma of Firdausī in two volumes.

M, 16. TEN PRECEPTS OF ARISTOTLE written by Afzal al-Husainī and dated 1138 A.H. (1725-26 A.D.).

M, 17. SAHĪFA-I KĀMILA with illuminated border.

M, 18. MASNAWĪ MULLĀ SHĀH BADAKHSHĪ.

M, 19. A BOOK OF PRAYERS.

M, 20. †RIYĀZU-L MALŪK.

M, 21. †A BOOK dealing with Hindū religious rites.

M, 22. ‡SAIRU-L MANĀZIL, a book dealing with the archaeology of Delhi.

M, 23. A MANUSCRIPT COPY of 10 precepts of Mir Shamsu-d-Din Shahr yār al-Mubārizī dated 1107 A.H. (1695-96 A.D.). It is transcribed in *nastalīq* characters by Hidāyatullah, who was a court calligraphist of the emperor Aurangzeb and rose to the post of the Superintendent of the imperial library

M, 24. PANJ SŪRA ENGRAVED on 9 brass leaves.

M, 25. THE INDIAN PUNCH of 1859 (Printed).

M, 26. Two bound volumes of DELHI GAZETTE from 3rd October 1846—12th May 1849.

M, 27. \*KHULĀSA-I-AKHBĀR-I-ATRĀF. It is a manuscript copy of a newspaper which was written daily and read to the Emperor Akbar Shāh II (1806—1837).

The manuscript contains 141 issues ranging from 3rd January 1829 to 30th June 1829.

M, 28. \*Bound volume of the 'PUNJABI' A weekly newspaper published from Lahore in 1857.

M, 29. A bound volume of the KHURSHĪD-I-PANJĀB, a weekly journal published from Lahore in 1856.

### Section N.—Specimens of Calligraphy.

N, 1. A SPECIMEN of calligraphy in *naskh* characters written by Yāqūt Mustāsimī a very famous calligraphist who died in 680 A.H. (1281-82 A.D.).

N, 2. A SPECIMEN of calligraphy in *naskh* characters written by Ali Akbar, a son of Abdul Bāqī Haddād. The latter came to India during the reign of Shāhjahān and presented a copy of the Qurān written by him on thirty leaves to the prince Aurangzeb. He was given the title of Yāqūt Raqam Khān.

N, 3. A SPECIMEN of calligraphy in *naskh* characters written by Ali Asghar, another son of Abdul Bāqī Haddād.

† Presented by Khān Bahādūr Pir Muzaffar Ahmad of Delhi.

‡ Presented by M. Abul Hasan Haqqānī of Delhi

\* On loan from the Director-General of Archaeology in India.

N, 4. A SPECIMEN of calligraphy in *nas̤k̤h* characters written by Ibād-ullah, who was a nephew and pupil of Muhammad Ārif, entitled Yāqūt Raqam Khān. The latter was tutor to the sons of the emperor Aurangzeb, and his style of writing may be judged from the copy of the Qurān No. M. 8, written by him and dated 1080 A.H. (1669-70 A.D.).

N, 5. A SPECIMEN of calligraphy in *nas̤k̤h* characters written by Ismat-ullah who died in 1186 A.H. (1772-3 A.D.).

N, 6. ANOTHER by the same calligraphist.

N, 7. A SPECIMEN of calligraphy in *nas̤k̤h* characters written by Faizullāh, the elder brother of Ismatullah.

N, 8. A SPECIMEN of calligraphy in *nas̤k̤h* characters written by Jalaluddīn Rizwī, who was in the service of Bahādūr Shāh II when he was crown prince.

N, 9. A SPECIMEN of calligraphy in *nas̤k̤h* characters written by Imām Ali Rizwī who was in the service of Bahādūr Shāh II when he was crown prince.

N, 10. A SPECIMEN of *tughrā* calligraphy written by Bahādūr Shāh II.

N, 11. A SPECIMEN of calligraphy in *nas̤k̤h* characters written by Bahādūr Shāh II.

N, 12. A SPECIMEN of calligraphy in *nas̤k̤h* characters written by Muhammad Humāyūn, who is said to have been a Prince of the Royal Mughal family.

N, 13. A SPECIMEN of calligraphy in *nastalīq* characters written by Muhammad Husain. He was a native of Kashmir, and it is related that the emperor Akbar conferred upon him the title of Zarrin Qa'ām (Gold pen).

N, 14. A SPECIMEN of calligraphy in *nastalīq* characters written by Muhammad Ali, probably the son of Muhammad Husain Zarrin Qalam.

N, 15. A SPECIMEN of calligraphy in *nastalīq* characters written by Mir Aliū-i Kātib, who was one of the most famous of the early writers in *nastalīq* style. He was a native of Herat and died about 950 A.H. (1543 A.D.). The emperor Jahāngīr possessed a good collection of his writings.

N, 16. A SPECIMEN of calligraphy in *nastalīq* characters written by Sultān Muhammad Nūr who flourished in the 16th Century.

N, 17. A SPECIMEN of calligraphy in *nastalīq* characters written by Abdu-r-Rahīm entitled Ambarīn Qalam, who was a famous calligraphist of the court of Jahāngīr. It is dated 1025 A.H. (1616 A.D.).

N, 18. A SPECIMEN of calligraphy in *nastalīq* characters dated 1022 A.H. (1613-14 A.D.). It is also written by Abdu-r-Rahīm, but here he assumes the title of Roshān Qalam. The same title is to be found added to his name at the end of the *Chihāl Majlis* (M. 11) which was transcribed by him in 1020 A.H. (1611-12 A.D.); and it seems that he was first known as Roshān Qalam, the title of Ambarīn Qalam being subsequently conferred upon him about the year 1025 A.H. (1616 A.D.).

N, 19. A SPECIMEN of calligraphy in *nastalīq* characters written by Mir Imād who was a native of Qazwin, and was murdered by Shāh Abbās of Persia in 1024 A.H. (1615 A.D.).

N, 20. ANOTHER by the same man.

N, 21. A SPECIMEN of calligraphy in *nastalīq* characters by Abdu-r-Rashīd, better known as Āqā. He was a nephew and pupil of Mīr Imād. After the murder of his uncle he came to India to the court of Shāhjahān, where he was appointed tutor to the Prince Dārā Shikoh.

N, 22. A SPECIMEN of calligraphy in *nastalīq* characters written by Mīr Ali Khān. He was a resident of Tabriz, but came to India during the time of Shāhjahān who gave him the title of Jawāhir Raqam, and appointed him tutor to the prince Aurangzeb. During the reign of the latter he was appointed Superintendent of the imperial library. He died in 1094 A.H. (1683 A.D.).

N, 23. A SPECIMEN of calligraphy in *nastalīq* characters written by Abdullah. He was the son of Jāfar Khān entitled Kifāyat Khān, who was an official in the court of Shāhjahān and a well known calligraphist of his time.

N, 24. A SPECIMEN of calligraphy in *nastalīq* characters written by Māl Rāj. It is dated 1099 A.H. (1687-88 A.D.).

N, 25. A SPECIMEN of calligraphy in *nastalīq* characters written by Muhammad Mūsā who was a resident of Sarhind and a court calligraphist of the emperor Muhammad Shāh.

N, 26. ANOTHER by the same calligraphist.

N, 27. A SPECIMEN of calligraphy in *nastalīq* characters written by Muhammad Afzal who was a native of Lahore and flourished during the reign of Muhammad Shāh (1718-48 A.D.).

N, 28. A SPECIMEN of calligraphy in *nastalīq* characters written by Muhammad Āqil. It is dated 1161 A.H. (1748 A.D.).

N, 29. A SPECIMEN of calligraphy in *nastalīq* characters written by Abū Muhammad Ismāīl Sabzwārī. It is dated 1201 A.H. (1786-87 A.D.).

N, 30. A SPECIMEN of calligraphy in *nastalīq* characters written by Hāfiẓ Nūrullah who was a Lucknow calligraphist and flourished during the time of Āsafu-d-Daula, the Nawāb of Oudh (1775-97 A.D.).

N, 31. A SPECIMEN of calligraphy in *nastalīq* characters written by Hāfiẓ Muhammad Alī who was a court calligraphist of Shāh Ālam II and tutor of his son, the prince Jawān Bakht. It is dated 1202 A.H. (1787-88 A.D.).

N, 32. A SPECIMEN of calligraphy in *nastalīq* characters written by Hāfiẓ Ibrāhīm, who was a court calligraphist of Akbar Shāh II and tutor of his sons. It is dated 1222 A.H. (1807-8 A.D.).

N, 33. A SPECIMEN of calligraphy in *nastalīq* characters written by Nūrullah.

N, 34. A SPECIMEN of calligraphy in *nastalīq* characters written by Muhammad Amīr better known as Mīr Panja Kash, who was the most famous calligraphist of modern times. He is said to have met his death, defending his house after the storming of Delhi in 1857, at the age of 91. The specimen is dated 1250 A.H. (1834-35 A.D.).

N, 35. ANOTHER by the same man.

N, 36. A SPECIMEN of calligraphy in *nastalīq* characters written by Āghā (Mirzā) who was a pupil of Mir Panja Kash and died in 1270 A.H. (1853-4 A.D.).

N, 37. A SPECIMEN of calligraphy in *nastalīq* characters written by Bahādur Shāh II.

N, 38. A SPECIMEN of calligraphy in *nastalīq* characters written by Muhammad Abbās.

N, 39. A SPECIMEN of calligraphy in *nastalīq* characters written by Imām Verdi.

N, 40. A SPECIMEN of calligraphy in *nastalīq* characters written by Ahmad.

N, 41. A SPECIMEN of calligraphy in *nastalīq* characters said to have been written by Aliu-l-Kātib (cf. N. 15).

N, 42. A SPECIMEN of calligraphy in *nastalīq* characters written by Muhammad Fāzil.

N, 43. A SPECIMEN of calligraphy in *nastalīq* characters written by Abdul Ghafūr.

N, 44. A SPECIMEN of calligraphy in *nastalīq* characters written by Hāfiẓ Ibādullah.

N, 45. A SPECIMEN of calligraphy in *nastalīq* characters written by Mir Ali.

N, 46. A SPECIMEN of calligraphy in *nastalīq* characters written by Hāmid Ali.

N, 47. A SPECIMEN of calligraphy in *nastalīq* characters written by Ubaidullah Shirīn Raqam.

N, 48. A SPECIMEN of calligraphy in *nastalīq* characters written by Muhammad Bāqir, who was a court calligraphist of the emperor Aurangzeb.

N, 49. A SPECIMEN of calligraphy in *nastalīq* characters written by Muhammad Afzal. He is known to have been employed by Qamru-d-Dīn, the prime minister of Muhammad Shāh as a tutor to his son Mir Mannū.

N, 50. A SPECIMEN of calligraphy in *nastalīq* characters written by Shāh Mahmūd of Nishapur.

N, 51. A SPECIMEN of calligraphy in *nastalīq* characters written by Sultān Mahmūd.

N, 52. A SPECIMEN of writing in the *shikasta* (running hand) style by Abul Qāsim Husain I. It is dated 1131 A.H. (1719 A.D.).

N, 53. A SPECIMEN of writing in the *shikasta* style by Murid Khān Tabā Tabāi. It is dated 20th year of the reign of Muhammad Shāh (1738 A.D.). Murid Khān, also known as Muhammad Sādiq, was a noble in the court of Muhammad Shāh and famous for his *shikasta* writing.

N, 54. A SPECIMEN of writing in the *shikasta* style by Imādu-d-Dīn Husain. It is dated 27th year of the reign of Shāh Ālam II (1786 A.D.).

N, 55. A SPECIMEN of writing in the *shikasta* style dated 1223 A.H. (1808 A.D.). It was written by Hayāt Ali, who was a pupil of Rāi Prem Nāth and very famous for his *shikasta* writing.

N, 56. A SPECIMEN of calligraphy in *nastalīq* characters by Muhammad Husain of Tabriz.

N, 57. †A SPECIMEN of calligraphy on parchment written in *Kufic* characters.

N, 58. A SPECIMEN of calligraphy in *nastalīq* characters written by Hidāyatullah Zarrīn Raqam (gold writing) who held the post of librarian of the emperor Aurangzeb and was a teacher to his son Kām Bakhsh. It is dated 1112 A.H. (1700 A.D.).

N, 59. A SPECIMEN of calligraphy in *nastalīq* characters written by Mirzā Muhammad Sulaimān Shikoh, a son of the emperor Shāh Alam II.

N, 60. A SPECIMEN of calligraphy in *nastalīq* characters written by Muhammad Ibrāhīm.

N, 61. A SPECIMEN of calligraphy in *nastalīq* characters written by Sultān Ali.

N, 62. A SPECIMEN of calligraphy in *nastalīq* characters written by prince Dārā Shikoh, the eldest son and heir-apparent of the emperor Shāhjahān.

N, 63. A SPECIMEN of calligraphy in *nastalīq* characters written by prince Shāh Shujā, the second son of the emperor Shāhjahān.

N, 64. A SPECIMEN of calligraphy written in *nasikh* characters by Muhammad Afzal who records himself a servant of prince Dārā Shikoh. It was written in Kabul on 15th Shawwāl 1062 A.H. (19th September 1652).

N, 65. A SPECIMEN of calligraphy by the same scribe (as N, 64) in *nasikh* characters. It was also written in Kabul in the month of Ramazān 1062 (August 1652), but the name of scribe, date and place are transcribed in a different style.

N, 66. ANOTHER similar to the above.

N, 67. A SPECIMEN of calligraphy in *nasikh* characters written by Asad Ali.

N, 68. A SPECIMEN of calligraphy in *nastalīq* characters written by Muhammad Ali who was a court calligraphist of the late Mughal emperors. It is dated 1196 A.H. (1781-82 A.D.).

N, 69. A SPECIMEN of calligraphy in *nastalīq* characters written by Safdar Ali.

N, 70. A SPECIMEN of calligraphy in *nastalīq* characters written by Muhammad Subhān.

N, 71. A SPECIMEN of calligraphy in *nastalīq* characters written by Muhammad Bāqir.

N, 72. A SPECIMEN of calligraphy in *nastalīq* characters written by Ahmad Rizā.

N, 73. A SPECIMEN of calligraphy in *nastalīq* characters written by Shamsuddīn.

N, 74. A SPECIMEN of calligraphy in *nastalīq* characters written by Muhammad Husain Atā Khān. It is dated 1192 A.H. (1778 A.D.).

N, 75. A SPECIMEN of calligraphy in *nastalīq* characters written by Muhammad Muqīm who was one of the calligraphists of Shāhjahān's time, and lived in the Kālī Masjid at Delhi.

N, 76. A SPECIMEN of calligraphy in *naskh* characters written by Abdu-r-Rahmān.

N, 77. A SPECIMEN of calligraphy in *nastalīq* characters written by Arab Shirāzi. It is dated 1041 A.H. (1631-32 A.D.) and contains a verse in praise of Abdullah Qutb Shāh, the king of Golconda (1611-72 A.D.).

N, 78. A SPECIMEN of calligraphy in *nastalīq* characters written by Sarab Sukh Rāi, a pupil of Hāfiẓ Nūrullāh who flourished during the time of Nawāb Āsafu-d-Daula of Oudh (1775-97 A.D.).

N, 79. A SPECIMEN of calligraphy in *nastalīq* characters written by Tajammul Husain Khān who was a pupil of Hāfiẓ Ibrāhīm and served Mr. Montague Turnbull of the Civil Service in 1828.

N, 80. A SPECIMEN of calligraphy in *nastalīq* characters written by Ustād Haidar Ali.

N, 81. \* A SPECIMEN of calligraphy in *nastalīq* characters written by Muhammad Husain (cf. N. 13).

N, 82. \* A SPECIMEN of calligraphy in *naskh* characters containing a congratulatory verse written by prince Humāyūn, one of the brothers of Akbar Shāh II. It was presented by the prince to the emperor on the occasion of the *Jashn* celebrated in honour of recovery of the latter. The chronogram gives the date 1247 A.H. (1831-32 A.D.).

\*On loan from the Director-General of Archaeology in India.

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**APPENDICES.**

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## APPENDIX I.

## THE ELEPHANT STATUES.

## AT THE DELHI GATE OF DELHI FORT.

So much misconception exists with regard to these statues, and so many inaccurate theories have been advanced by writers of guide books to Delhi and others, that it is perhaps advisable to refer the visitor to an exhaustive article on this much-discussed subject which appeared in the Annual Report for 1905-06 of the Archaeological Survey of India.

The following brief note, containing the essential facts of the case, is largely drawn from the above source. With regard to the history of the elephants and their riders, the theories which derive them originally from Gwalior and again from Agra Fort, can easily be proved without foundation. The probable truth is that the figures were only ordinary riders, and the beasts but ordinary fighting elephants.

In this connection it should be noticed that while the riders were undoubtedly carved by Mughal sculptors, the elephants belong to an entirely different school of art.

The earliest mention that we have of these statues is made by Bernier,\* whose description was substantiated a few years later by M. de Thevenot.† The next account available narrates that they had been removed by order of Aurangzeb.‡ This story is repeated by Sayyid Ahmad,§ who adds that the statues were broken up by the emperor on account of his religious prejudices.|| Nothing more was heard of them until 1863, when 125 fragments of the elephants and their riders were found buried within the Fort.¶

In 1866 an elephant statue was erected in the Queen's Gardens, constructed from some of these fragments, which were ruthlessly mutilated in the process.

This statue was removed in 1892 to a site on the Qāndni Chauk, and again ten years later to another position in front of the Institute.

In 1903 the present statues were set up, but it was found impossible to use the original stones on account of the mutilation they had undergone. Consequently, the work was entrusted to a European artist with a wide experience of Indian art, and, from the model which he prepared (cf. No. C. 13) from all the essential fragments of the original statues, the elephants were carved by native workmen.

With regard to their position, it is inconceivable how any doubt could have ever existed. Having described the statues, Bernier proceeds: "After passing into the citadel through this gate, there is seen a long and spacious street, divided in the midst by a canal of running water."|| M. de Thevenot also refers to this canal. The only street provided with such a waterway was the one leading from the Delhi Gate to the Inner Fort as is proved by the old plans of the Fort and by the existence of the canal in question at the present day. Moreover, Bernier adds: "The other principal Gate of the Fortress also conducts to a long and tolerably wide street which has a diwan on both sides bordered by shops instead of arcades.....rendered very convenient by the long and high arched roof with which it is covered. Light and air are admitted by several large, round apertures in the roof."\*\* A more accurate description of the Lahore Gate could hardly be desired. The original text of the passages referred to above is here given.¶

"Je ne trouve rien de remarquable à l'entrée si ce n'est deux grands Elephans de pierre qui sont des deux côtés d'une des portes; sur l'un est la Statue de Jemel ce

\* François Bernier. *Travels in the Mughal Empire* (Translated by Constable, 1891), pp. 256-57.

† M. de Thevenot. *Travels in the Levant* (London, 1687), Part III, p. 42.

‡ *Asiatick Researches*, 1795, p. 429.

§ Sayyid Ahmad. *Ātharā-s-Sādīd* II, 5.

|| Manucci in his *Storia do Mogor* (Vol. II, p. 10 *et seq.*) also gives this account, and adds the interesting though probably imaginary, story that one of the statues was destroyed in his fury by an elephant which had got beyond control. From Manucci's account it would appear that the statues were removed in 1659, the year after Aurangzeb assumed the throne.

¶ *Journal of the Bengal Asiatic Society*, xxxii (1863), pp. 295-299; and *J. A. S. B. I.* (1862-63), pp. 225-30.

\*\* Op. cit., p. 258. Thevenot, says Mr. Irvine, is not a very reliable witness for he was never further north than Ahmadabad, and this he could only have spoken from hearsay.

¶ Bernier's *Voyages* (Amsterdam, 1699) Tome II, p. 33.

fameux Raja de Chitor ; sur l'autre, celle de Polta son frère. Ce sont ces deux Braves, qui avec leur mere encore plus Brave qu'eux, l'ontnerent tant d'affaires à Ekbar, et qui dans les Siéges de Villes qu'ils soutinrent contre luy, donnerent des preuves si extraordinaires de leur générosité, qu'ils aimerent mieux enfin se faire tuer dans des sorties avec leur mero, qu'eido se soumettre ; et c'est à cause de cette générosité extraordinaire, que leurs Ennemis mêmes les ont crû dignes qu'on leur érigéât ces Statues ces deux grands Elephans avec ces deux Braves qui sont dessus, impriment d'abord en entrant dans cette Fortresse, je ne sais quoy de grand, et je ne sais quelle respectueuse terreur."

"Après qu'on on a passé cette Porte, on trouve une longue et large Ruë qui est divisée en deux par un Canal d'eau courante," etc.

"Si l'on entre par l'autre Porte, on trouve aussi d'abord une assez large et longue Ruë qui a ses Divans ou Relevemens aux eotez, comme l'autre avec des Boutiques dessus au lieu de ces Arcades. Cette Ruë est proprement un Bazar qui est très-commode pendant la saison des pluies et pendant l'Esté, parce qu'il est couvert d'une longue et large voûte qui a par le haut de grandes ouvertures rondes pour donner du jour."

Sayyid Ahmad, writing before the Mutiny, at a time when uninterrupted tradition really existed, relates that the Delhi Gate was also called "the Hatyā Pol—Elephant Gate (*Pol* being a Hindi word for gate) because before it were formerly erected two stone elephants of full size, huge and mountainlike."

If further confirmation of the accuracy of the position in which the elephants have been placed be desired, it may be noted that the "full size" statues exactly fit into the angles on either side of the gate which, by the analogy of similar groups, is undoubtedly their original position. Moreover, excavation disclosed further overwhelming evidence in the shape of the original foundation.

R. FROUDE TUCKER,

DELHI :

29th October 1908.

## APPENDIX

## THE SULTANS

AND

## CONTEMPORARY MONUMENTS

Name of Ruler.	Accession.	Death.	Place of Burial.	Note.
TURKS.				
1. Muhammad I ibn Sām . . .	1193	1205	Ghazna	Assassinated on the Indus.
2. Qutbu-d-Din Aibak . . .	1205	1210	..	Died at Lahore.
3. Arām Shāh . . .	1210	1210	..	Defeated and put to death by Altamish.
4. Shamsu-d-Din Iltutmish (Altamish)	1210	1235	Qutb	Died at Delhi.
5. Raknu-d-Din Firoz I . . .	1233	..	Malikpur	Deposed 1236.
6. Raziyah . . .	1236	..	Mahalla Bulbuli Khāna.	Imprisoned 1239.
7. Muizzu-d-Din Bahrām . . .	1239	..	Malikpur	Deposed 1241.
8. Alāu-d-Din Masūd . . .	1241	..	..	Deposed 1246.
9. Nāsiru-d-Din Mahmūd . . .	1246	1265	..	..
10. Ghīyāsu-d-Din Balban . . .	1265	1287	Qutb	..
11. Muizzu-d-Din Kaiqubād . . .	1287	290	..	Thrown into the Jumna by the orders of 13.
12. Shamsu-d-Din Kaimūrs . . .	1290	..	..	Murdered by his successor.
KHALJIS.				
13. Jalālu-d-Din Firoz II. . .	1290	1295	..	Assassinated by Alāu-d-Din.

\*For the dynastic dates the *Catalogue of the Coins in the Indian Museum, Calcutta*, by H. N. Wright, has Cole's Report, Carr. Stephens' "Delhi," Fanshaw's "Delhi Past and Present," Keene's "Guide to Delhi" 1, <sup>†</sup> The letter C. against a date indicates that it is approximately correct, and, in the case of tomb, is usually

## DIX II.

OF DELHI

THEIR

EXISTING AT DELHI WITH APPROXIMATE DATES.\*

Monuments.	Locality.	Date.	Authority.
Qutb Masjid . . .	9 miles S. W. of Delhi . . .	1191-1196	Inscription.
Qutb, North Gate . . .	" " "		Inscription.
Qutb Minâr . . .	" " "	1200-1220	
...	-	...	
Tomb of Sultân Ghâri . . .	3 miles N. W. of Qutb . . .	1231	Inscription.
Masjid . . .	Qutb . . .	1236	Inscription.
Tomb of Altamish . . .	" " "	C 1235†	
...	...	...	
...	...	...	
Tomb of Ruknu-d-Din . . .	Malikpur . . .	1240	
Tomb of Ragyah . . .	Delhi . . .	1240	
Tomb of Bahrâm . . .	Malikpur . . .	1242	
...	...	...	
Tomb of Balban . . .	Râi Pithorâ, Qutb . . .	1286‡	
....	....	...	
....	....	...	
....	....	...	

been followed. For the dates of monuments, in addition to Syed Ahmed, the *A.S.H.*, *A.A.*, *A.S.H.*, *A.S.I.R.*, Hearne's "Seven Cities of Delhi," etc., have been consulted.

† Built in his lifetime.

## APPENDIX

Name of Ruler.	Accession.	Death.	Place of Burial.	Note.
<b>KHALJIS—contd.</b>				
14. Ruknu-d-Din Ibrāhīm I	1295	...	...	Deposed by his successor.
15. Alāu-d-Dīn Muhammād II.	1295	1315	Sīf	Died probably from poison.
16. Shihābu-d-Dīn Umar	1315	...	...	Deposed and murdered by his successor.
17. Qutbu-d-Dīn Mubārak I	1316	1320	...	Assassinated.
18. Nāsiru-d-Dīn Khusrau	1320	1320	...	Assassinated by his successor.
<b>TUGHLAQS.</b>				
19. Ghiyāsu-d-Dīn Tughlaq I.	1320	1324	Tughlaqābad.	Killed by his son.
20. Muhammād III ibn Tughlaq	1324	1351	Tughlaqābad.	Died of fever.
21. Firoz III	1351	1388	Delhi	Died of old age.
22. Tughlaq Shāh	1388	1388	...	Deposed and killed.
23. Abūbakr <sup>†</sup>	1388	...	...	Defeated and imprisoned in 1390.
24. Muhammād IV ibn Firoz	1389	1392	Hauz Khās	....
25. Sikandar I	1392	1392	"	Died 45 days after his accession.
26. Mahmūd II	1392	1412	...	Died at Delhi. Interregnum of Nusrat Shāh, 1395-1399.
27. Daulat Khān Lodī	1412	...	...	Surrendered to his successor, 1414.

II—contd.

Monuments.	Locality.	Date.	Authority.
.....	.....	...	
Hauz Khās . . .	2 miles N. of Qutb . . .	1305	
Alāu-d-Dīn's Minār . . .	Qutb . . .	1310	Inscription.
Alāī Darwāza . . .	" . . .	1311	Inscription.
.....	.....	...	
Tomb of Alāu-d-Dīn . . .	Qutb . . .	C 1315	
.....	.....	...	
Bāoli . . .	Nizāmu-d-Dīn, 5 miles S. of Delhi.	1321	
Fortress . . .	Tughlaqabad . . .	C 1321	
Tomb of Tughlaq Shāh . . .	Tughlaqabad . . .	C 1325†	
Tomb of Nizāmu-d-Dīn . . .	Nizāmu-d-Dīn . . .	1325	
Grave of Poet <u>Khusrau</u> . . .	Nizāmu-d-Dīn . . .	1325	
Jamāat Khāna . . .	Nizāmu-d-Dīn . . .	1333	
Firoz Shāh Kotla . . .	Near Delhi . . .	1354	
Qadam Sharif . . .	W. of Delhi . . .	1357*	
Tomb of Shāh Ālam . . .	Chīrāgh Delhi . . .	1365-1390	
Tomb of Nāsiru-d-Dīn . . .	1 mile E. of Qutb . . .	1374	Inscription.
Khirkī Masjid . . .	In Delhi . . .	1387	
Kalān Masjid . . .	Begampur . . .	1387	Inscription.
Begampuri Masjid . . .		1387	
.....	.....	...	
.....	.....	...	
Tomb of Firoz Shāh . . .	2 miles N. of Qutb . . .	C 1389	
.....	.....	...	
.....	.....	...	

\* Moved to its present position in 1374 by Firoz Shāh.

† Built by his son.

## APPENDIX

Name of Ruler.	Access. sion.	Death.	Place of Burial.	Note.
SAYYIDS.				
28. <u>Khizr Khân</u> . . . .	1414	1421	<u>Khizr-kî-</u> <u>Gumti,</u> <u>Delhi.</u>	....
29. Mubârak II . . . .	1421	1433	Mubarak- pur.	Murdered by his Wazir.
30. Muhammad V ibn Farid . . . .	1433	1443	..	....
31. Älam Shâh . . . .	1443	..	..	Deposed in 1451.
LODÎS.				
32. Bahîl . . . .	1451	1488	<u>Chirâgh</u> <u>Delhi.</u>	....
33. Sikandar II . . . .	1488	1517	<u>Khairpur</u>	Qandhar surrendered to Bâbar in 1517 and Sikandar died at Agra.
34. Ubrâhîm II . . . .	1517	1526	..	Defeated and killed at Panipat by Bâbar
MUGHALS.				
35. Bâbar . . . .	1526	1530	Kabul	Died at Agra in his 49th year.
36. Humâyûn . . . .	1530	..	..	Driven out by Sher Shâh, 1539.
SÛRÎS.				
37. Sher Shâh . . . .	1539	1545	Sahsaram in Behar.	Died at the siege of Kalinjar.
38. Islâm Shâh . . . .	1545	1552		....

## II—contd.

Monuments.	Locality.	Date.	Authority.
....	....	..	
Tomb of <u>Khizr Khān</u>	Near Okla, 8 miles S. of Delhi.	C 1427	
Tomb of Mubārak	Mubarakpur	C 1433	
....	....	..	
Tomb of Muhammad V.	<u>Khairpur</u>	1445	
Tomb of Bahlol	Delhi	1488	
Moth-ki-Masjid	8 miles S. of Delhi	1488	Inscription.
Mosque & Tomb of Sikandar Lodi.	<u>Khairpur</u>	1517	
Tomb of Ibrāhīm Lodi	"	1520	
Mosque and Tomb of Jamāli Kamāli.	Mehruli	1528	
Tomb of Imām Zāmin	Qutb	1537	Inscription.
Sher Mandal	Purānā Qila	1541	
Qila Kuhna Masjid	"	1541	
Lāl Darwāza	"	1541	
Qutb Sāhib's grave enclosure	Mehruli	1541	Inscription.
Salimgarh	Delhi Fort	1546	
Tomb and Mosque of Isā Khān.	Near Humāyūn's Tomb.	1547	Inscription.

## APPENDIX

Name of Ruler.	Accession.	Death	Place of Burial.	Note.
SŪRĪS— <i>contd.</i>				
39. Muhammad Ādil . . .	1552	1553	..	....
40. Ibrāhīm III . . .	1553	1554	..	Driven out by his successor.
41. Sikandar III . . .	1554	..	..	....
MUGHALS				
Humāyūn (returns) . . .	1555	1556	Delhi.	Fell down the steps of the <u>Sher</u> Mandal on his way to prayer.
42. Akbar . . .	1556	1605	Sikandra, Agra.	Died at Agra.
43. Jahāngīr . . .	1605	1627	Shāhdara, Lahore.	Died while returning from Kashmir.
44. Shāh Jahān . . .	1628	..	Tāj, Agra.	Deposed by his son 1658, was confined in Agra Fort till his death in 1666.
45. Aurangzeb . . .	1658	1707	Aurangabad, Daulatabad.	Died at Ahmadnagar.
46. Shāh Alam Bahādur Shāh . . .	1707	1712	Mehrauli .	Died at Lahore
47. Jahāndār Shāh . . .	1712	1713	Humāyūn's Tomb.	Murdered . . .
48. Farrukhsiyar . . .	1713	1719	"	Murdered in the Fort (Lāl Qila).
49. Raffu-d-Darajāt . . .	1719	1719	Said to be buried on the terrace of Humāyūn's tomb.	....
50. Raffu-d-Daula . . .	1719	1719	"	....
51. Muhammad Shāh . . .	1719	1748	Nizāmu-d-Dīn.	Surrendered to Nādir Shāh in 1739.

II—contd.

Monuments.	Locality.	Date.	Authority.
.....	.....	..	
.....	.....	..	
.....	.....	..	
Tomb of Humāyūn . . . .	5 miles S. of Delhi	1556-1565	
Tomb of Tagah Khān . . . .	Nizāmu-d-Din . . . .	1566	Inscription.
Tomb of Adham Khān . . . .	Mehrauli . . . .	C 1566	
Tomb of the Barber—Nili Chhatrī . . . .	Humāyūn's Tomb . . . .	1566	
	Near Purānā Qila . . . .		
Tomb of the Poet Khusrau . . . .	Nizāmu-d-Din . . . .	1606	Inscription. 1
Salimgarh Bridge . . . .	Delhi Fort . . . .	1621	Inscription. 2
Nilā Burj . . . .	Near Humāyūn's Tomb. . . .	1624	
Chaura Khambā . . . .	Nizāmu-d-Din . . . .	1624	
Tomb of Khān-i-Khānān . . . .	Near Humāyūn's Tomb. . . .	C 1626	
Delhi Fort and its Palaces . . . .	Delhi . . . .	1638-1648	
Walls of Shahjahanabad . . . .		1644-1649	
Roshanārā Bāgh . . . .	West of Delhi . . . .	1650	
Jāmi Masjid . . . .	Delhi . . . .	1650	
Fathpuri Masjid . . . .	" . . . .	1650	
Moti Masjid . . . .	Delhi Fort . . . .	1659	
Curtain walls to gates . . . .	" . . . .	1665	
Roshanārā's Tomb . . . .	West of Delhi . . . .	C 1671	
Tomb of Jahānārā Begam. . . .	Nizāmu-d-Din . . . .	C 1681	
Zinatu-l-Masājid . . . .	Delhi . . . .	1710-11	
Moti Masjid . . . .	Mehrauli . . . .	1709	
Mosque and Tomb of Ghaziū-d-Dīn.*	Ajmer Gate of Delhi . . . .	C 1710	
Tomb of Bahādur Shāh. . . .	Mehrauli . . . .	1712	
.....	.....	..	
.....	.....	..	
Sunahri Masjid. . . .	Chāndni Chāk, Delhi. . . .	1721	Inscription.
Jantar Mantar . . . .	2 miles S. of Delhi. . . .	1724	

\* Built in Ghāziū-d-Dīn's lifetime.

## APPENDIX

Name of Ruler.	Access. sion.	Death.	Place of Burial.	Note.
<b>MUGHALS—<i>contd.</i></b>				
52. Ahmad Shāh . . . .	1748	1775	Humāyūn's Tomb.	Blinded and im- prisoned in 1754.
53. Ālamgīr II . . . .	1754	1759	Humāyūn's Tomb.	Murdered
54. Shāh Ālam II . . . .	1759	1806	Tomb of Bahādur Shāh, Qutb.	...
55. Akbar Shāh II . . . .	1806	1837	"	...
56. Bahādur Shāh II . . . .	1837	1862	Rangoon.	After the Mutiny he was sent to Ran- goon.

## THE CITIES

Name.	Founder.
1. Qila Rāi Pithorā . . . .	Prithirāj . . . .
2. Siri . . . .	Alāu-d-Din . . . .
3. Tughlaqabad . . . .	Tughlaq I. . . .
4. Jahānpānāh . . . .	Muhammad Tughlaq . . . .
5. Firozabad . . . .	Firoz Shāh . . . .
6. Dīn Panāh and its citadel Purānā Qila . . . .	Humāyūn . . . .
7. Delhi Sher Shāhī . . . .	Sher Shāh . . . .
8. Shahjahanabad . . . .	Shāh Jahan . . . .

\* Klokhrī (built by Muizzu-d-Dīn Kaiqīābād in 1286 A.D.), Khizzābād (built by Khīzr Khān in 1418 A.D.), probably, in their day, the temporary seat of Government, but perhaps they can hardly be classed as cities, and Khizzābād on the banks of the Jumna a mile to the south-east of the former, while Mubarakābād is said to

II—contd.

Monuments.	Locality.	Date.	Authority.
Tomb of Muhammad Shāh 2nd Sunahri Masjid . . .	Nizāmu-d-Din . . .	1745	Inscription.
3rd " . . .	Faiz Bazar . . .	1751	Inscription.
Tomb of Safdar Jang . . .	Near Delhi Gate of Fort. 5 miles S. of Delhi . . .	C 1754†	
....	....	...	
....	....	...	
Tomb of Mirzā Jahāngir . . .	Nizāmu-d-Din . . .	1832	
Zafar Mahal . . .	Delhi Fort . . .	...	
Palace, near Dargāh of Qutb Sāhib.	Mehrauli . . .	...	

†Built by his son.

## OF DELHI.\*

Locality	Date.
Round the Qutb . . . . .	C 1180
North of (1) . . . . .	1303
4 miles E. of Qutb . . . . .	1321-1323
Enclosing 1 and 2 . . . . .	1327
1 mile S. of Delhi . . . . .	1354
3 miles S. of Delhi . . . . .	1533
3 miles S. of Delhi . . . . .	1541
Modern Delhi . . . . .	1648

Mubarakahād (built by Mubārak II in 1432 A.D.) and Salimgarh (built by Isām Shāh in 1546 A.D.) were all in the same category as the eight mentioned above. Kilkohri lay near the present village of that name, having been on the banks of the Jumna near Khiratalad. <sup>Q.S.</sup>

R. FROUDE TUCKER.

## APPENDIX III.

## THE MUGHAL ROOM IN THE KHWĀBGĀH, DELHI FORT.

At the instance of the Honourable Mr. W. M. Hailey, Chief Commissioner of Delhi, two of the rooms in the Khwābgāh, the eastern portion of which is known as the Musamman Burj and contains the *Jharoka*,<sup>1</sup> have now been furnished in the style of the Mughal period, so as to lend additional interest to the associations of the Palace. The articles now on view are, almost without exception, of the Mughal period, and some of them emanate from the palace itself.

The apartments of a Mughal residence contained, like the abodes of Indian gentlemen of to-day, who have not adopted European habits, fewer articles of furniture than the houses of a corresponding period in the west, no doubt largely due to the owners realising that rooms for occupation in a hot climate were more comfortable if not burdened with an undue amount of furniture. Many Mughal miniature paintings portray the interior arrangements of a room, showing the master of the house, seated against cushions on a miniature throne or dais, beside which are placed trays of sweetmeats, or a *hugqa*, and sometimes a sword or dagger ready for immediate use. There was, in fact, a small sword, made especially for this purpose, and possessing a crutch shaped handle (see E. 58) on which to rest the arm. The European traveller, Bernier, gives the following account of the interior of a Mughal nobleman's residence, and it may be presumed that the Emperor's Palace was furnished, although of course more richly, in much the same manner.

"The interior of a good house," writes Bernier, "has the whole floor covered with a cotton mattress, four inches in thickness, over which a fine white cloth (called *chāndni*) is spread during the summer and a silk carpet in the winter. At the most conspicuous side of the chamber are one or two mattresses with fine coverings, quilted in the form of flowers, and ornamented with delicate silk embroidery interspread with gold and silver. These are intended for the master of the house or any person of quality who may happen to call. Each mattress has a large cushion of brocade to lean upon, and there are other cushions placed round the room, covered with brocade velvet of flowered satin, for the rest of the company. Five or six feet from the floor the sides of the room are cut into a variety of shapes, tasteful and well proportioned, in which are seen porcelain vases and flower pots. The ceiling is gilt or painted, but without pictures of man, or beast, such representations being forbidden by the religion of the country."

Regarding the appointments of the larger buildings of the palace at Delhi, Muhammad Sālih<sup>2</sup>, a contemporary historian of Shāh Jahān, states that the court of the Rang Mahal and the Diwān-i-Khās was decorated with figured and variegated carpets, and deep red shawls made in Kashmir. The roof and walls of the Diwān-i-Ām were decorated with wondrous materials and cloths of different colours, while the curtains were of brocaded velvet from Italy and other European countries, and of painted silk from China." *Shāmyānas* (sun awnings) were also used to shade the numerous courtyards of the palace and the rings for these can be seen on most of the buildings above the *chhajja*.<sup>3</sup>

## Section O.—Mughal rooms.

- 0.1. OLD TURKISH CARPET.
- 0.2 MASNAD of *Khārwā* with green edge worked in gold.
- 0.3. †KASHMIR embroidered MASNAD with green fringe.

<sup>1</sup>Lit. Showing Place.

<sup>2</sup>Amal-i-Salīq. Ms. in the Public Library, Lahore. Fols. 590-593.

<sup>3</sup>The sloping slab cornices seen on nearly every Indian building.

<sup>†</sup>Presented by Mr. Imre Schwalgar.

0,4. BUKHARA JĀMAWĀR MASNAD with fringe of various colours.  
 0,5. RED VELVET MASNAD worked in gold with gold fringe (small).  
 0,6. †RED VELVET MASNAD worked in gold without fringe (old).  
 0,7. †GREEN VELVET MASNAD worked in gold having gold fringe.  
 0,8. †GREEN VELVET SCREEN worked in gold with broad red velvet edge worked in gold.  
 0,9-10. †TWO OVAL CUSHIONS of green velvet worked in gold (small).  
 0,11-12. TWO OVAL CUSHIONS of green velvet worked in gold, one of them green on one side and red on the other side (small).  
 0,13-14. TWO RECTANGULAR GREEN VELVET CUSHIONS worked in gold.  
 0,15. RED VELVET RECTANGULAR CUSHION worked in gold.  
 0,16. SEMI-CIRCULAR RED VELVET CUSHION worked in gold.  
 0,17. GREEN VELVET BOLSTER worked in gold (big).  
 0,18. †GREEN VELVET BOLSTER worked in gold (small).  
 0,19-20. TWO RED VELVET FANS worked in gold, lined and fringed with silk.  
 0,21. OCTAGONAL CHESS TABLE (wooden) set with stones, having glass in the centre with 26 men only.  
 0,22. JADE HANDLE DAGGER with metal case.  
 0,23. JADE MIRROR set with stones,  
 0,24. JADE CARDAMOM TRAY set with enamel.  
 0,25. JADE ARM SUPPORT.

0,26. SWORD OF ALI MARDĀN KHĀN. The sword contains two inscriptions written in *nastaliq* characters and inlaid in gold, one being on the back and the other on a face of the blade,

Inscription on the back of the blade.

این شمشیر خاص از حضور شاه عباس خلدالله ملکه و سلطانه بخانه زاد علی  
 مردان خان سرفرازی یافت سنه.....

*Translation,*

"This royal sword had the honour of (bestowal) by His Majesty Shāh Abbās, may God perpetuate his country and kingdom, on the slave Ali Mardān Khān. The year....."

As indicated by the inscription, the sword was presented by Shāh Abbās Safwi, the King of Persia (1587-1629) to Ali Mardān Khān. The latter was a native of Persia whose real name was Ali Mardān Beg. He was the son of an old and faithful servant of Shāh Abbās, named Ganj Ali Khān, who had received the title of Arjumand Bābā from his patron sovereign and had been appointed by him first governor of Kirman and afterwards of Qandhar. After the death of Ganj Ali Khān, Ali Mardān Khān was appointed governor of Qandhar in his place in the year 1034 A.H. (1624-25 A.D.), and the title of *Khān Bābā* II was conferred upon him. But disgusted with the tyranny of Shāh Safi (1629-42), the grandson and successor of Shāh Abbās, he surrendered Qandhar to the emperor Shāh Jahān in the year 1047 A.H. (1637-38 A.D.) and took refuge in Delhi, where he was received with great honour and raised to the rank of *Amir-i-Umardā*. The sword was apparently brought to India in the year 1047 A.H. (1637-8 A.D.), when Ali Mardān Khān took refuge at the court of Shāh Jahān. Later on it came into the possession of Saādat Ali Khān, the Nawāb of Oudh (1798-1814), who inscribed his name on its blade in the year 1214 A.H. (1799-1800 A.D.).

† Presented by Mr. Imre Schwaiger.

Inscription on a face of the blade.

يا علي العلامة

وزیر الحاک نواب سعادت علیخان بہادر - ۱۲۱۴

### *Translation.*

"O Ali the exalted

Wazīru-l Mulk Nawāb Saādat Ali Khān Bahādur 1214 A.H.  
(1799-1800 A.D.).

0,27. *HUQQĀ* (complete).  
 0,28. FLY WHISK of white hair with jade handle.  
 0,29-35. SEVEN CHINA VESSELS (small).  
 0,36. CHINA OINTMENT BOX.  
 0,37-44. EIGHT MARBLE *MIR-I-FARSH* (carpet weight).  
 0,45. RED VELVET MASNAḌ worked in Gold.  
 0,46-48. THREE RED VELVET CUSHIONS.  
 0,49. RED VELVET BOLSTER worked in gold.  
 0,50-53. FOUR *MIR-I-FARSH* (carpet weight) of metal.  
 0,54. *CHORĪ* TRAY (small).  
 0,55. CARDAMOM TRAY of mother-of-pearl.  
 0,56. CHINA *SURĀH*.  
 0,57. CHINA VASE with a lid.

058. SABRE OF SHAH JAHAN with sling and belt. The hilt is inscribed with the ninety nine attributes of God, inlaid in gold. The Persian inscription inlaid in gold letters at the back of the blade, records that the sword belonged to the Emperor Shah Jahān, the inscription runs as follows:—

لَا إِلَهَ إِلَّا اللَّهُ مُحَمَّدٌ رَسُولُ اللَّهِ

هست این شمشیر خاص تانی صاحبقران - شاه غازی یادشاه بعروس بر شاه چهار

ل ۱۷ - ص ۱ - ن ۲۸ نصرت بخش

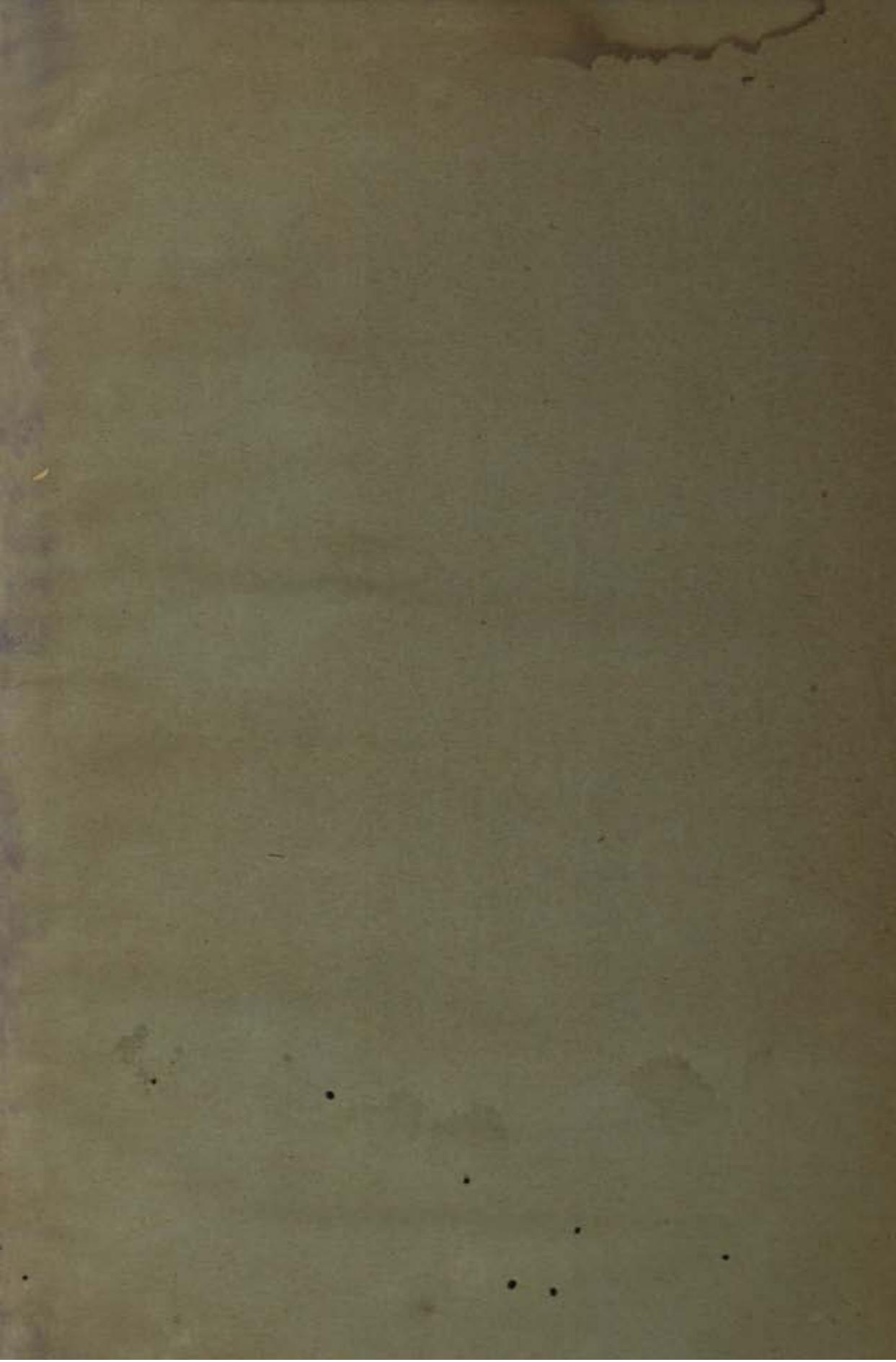
### *Translation.*

"There is no God but Allah and Muhammad is His Prophet.

This is the chief sword of the second *Sāhibgirān* (Lord of the happy constellation), the king champion of faith, the emperor of sea and land, (named) شاہ Jahān.. (the bestower of victory)." The letters and figures have some mysterious meaning not apparent, while *Nusrat Bakshah* appears to be the name of the sword.

0.59. JADE HANDLE DAGGER with two jade finger grips.  
0.60-67: EIGHT *MIR-I-FARSH* (carpet weight) of marble.  
0.68.\* PAIN 'ED TAPESTRY CARPET.

\* On loan from the Director-General of Archaeology in India.



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